DUSTCOVERS

THE COLLECTED SANDMAN COVERS

DESIGNED & ILLUSTRATED BY

DAVE MCKEAN

WITH A NEW STORY AND COMMENTARY BY

NEIL GAIMAN & DAVE MCKEAN


DUSTCOVERS
AND WHEN I FALL ASLEEP
THE OBJECTS IN MY HOUSE
MOVE SLOWLY TO MY SIDE
AND WHISPER SECRET NAMES
THE NAMES THEY USUALLY HIDE
AND WHEN I FALL AWAKE
I TRY TO WRITE THEM DOWN
BUT REAL NAMES ARE LIKE SAND
THEY SPILL OUT OF MY HANDS


[L O C A T I O N] Winchelsea Beach

Fitz-Art

DUSTCOVERS

DUST COVERS: THE COLLECTED SANDMAN COVERS 1989-1997

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DUST COVERS

The Collected Sandman Covers 1989-1996

[LOCATION] Drawing Board

by Dave McKean

With a new story and commentary

by Neil Gaiman and Dave McKean

Sandman characters created by Gaiman, Kieth and Dorsenberg

The Last Sandman story

[This was Neil's introductory paragraph to me, which I thought appropriate to print here. We are, after all, behind the scenes.] **DM**

Which may or may not be true, but is a wonderful thing to type at the top of a sheet of paper. Or at the top of a screen, to be more accurate.

So I'm sitting at the bottom of the garden in my gazebo in the snow, being harassed by a small orange cat who quacks and keeps trying to show me how much he loves me by rubbing his face on mine and sitting on the keyboard, and sooner or later I shall throw him out. I don't mind him sitting on my head. It's the trying to type I object to.

We've discussed this story a little over the years. Story about that. Brief interruption, due to taking small orange cat and flinging him through the air into a snowdrift. Small orange cat thought this was great sport and is waiting by the door to try to persuade me to let him in and do it again.) And these were the things we decided we wanted in this story.

1) More prose than comics – one or two illustrations to a page.

2) Something that had the kind of look that was of a piece with the covers.

3) Something about the original Sandman story.

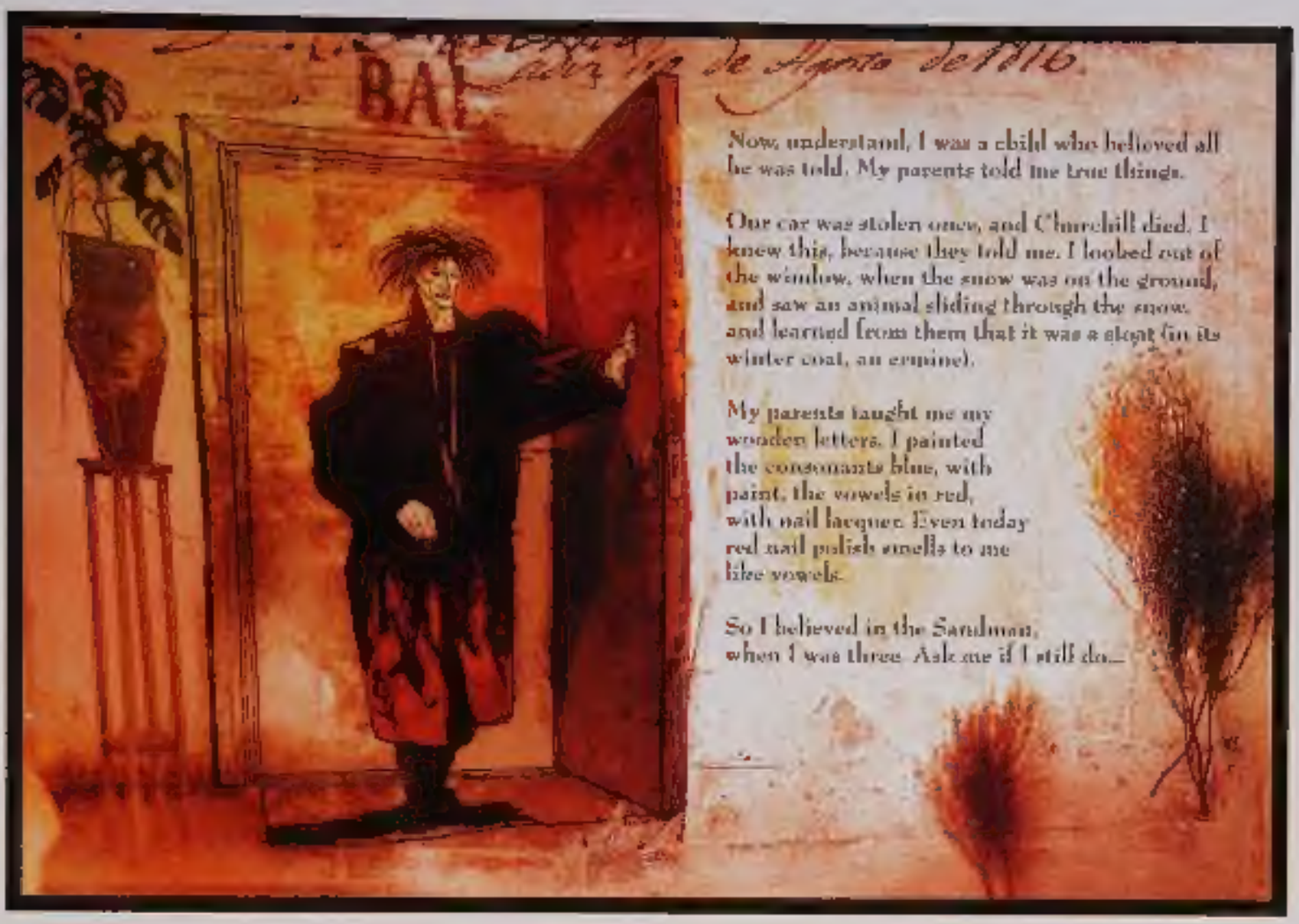
I want to write something wonderful – something that is obviously a sort of personal coda of SANDMAN, rather than something that extends any part of the story.

NG

The Last Sandman story

I promised I would never forget my childhood.
I promised myself I would never forget. It was the books that did it, the sour, silly tales of children who were not children, which I read, as a boy, and knew that the author must have forgotten. I hold on to my childhood now, like a charm.

When I was two, or three, I asked my mother where the grit came from, in the corners of my eyes, in the morning, when I woke.
I was an odd, precocious child.
I would dictate poetry to her, and she would write it down.
She said, "He comes to you,
In the night, The Sandman.
He sprinkles sand in your eyes, so you sleep.
And then you dream.
He has a bag of sand. A sack of sand.
That is the sand you find in your eyes when you wake."

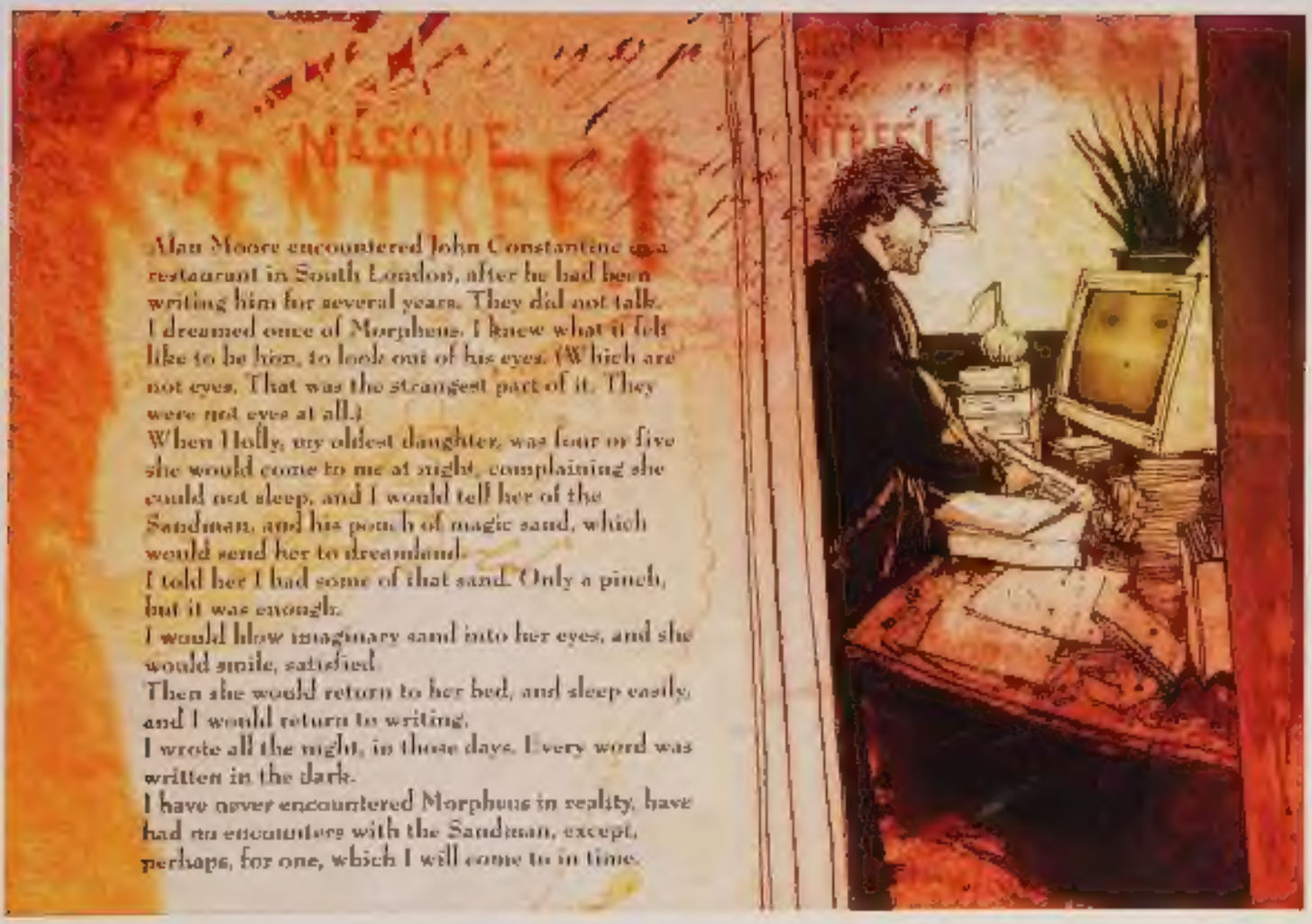


Now, understand, I was a child who believed all he was told. My parents told me true things.

Our car was stolen once, and Churchill died. I knew this, because they told me. I looked out of the window, when the snow was on the ground, and saw an animal sliding through the snow, and learned from them that it was a stoat (in its winter coat, an ermine).

My parents taught me my wooden letters. I painted the consonants blue, with paint, the vowels in red, with nail lacquer. Even today red nail polish smells to me like vowels.

So I believed in the Sandman, when I was three. Ask me if I still do...



Alan Moore encountered John Constantine on a restaurant in South London, after he had been writing him for several years. They did not talk.
I dreamed once of Morpheus. I knew what it felt like to be him, to look out of his eyes. (Which are not eyes. That was the strangest part of it. They were not eyes at all.)
When Holly, my oldest daughter, was four or five she would come to me at night, complaining she could not sleep, and I would tell her of the Sandman, and his pouch of magic sand, which would send her to dreamland.
I told her I had some of that sand. Only a pinch, but it was enough.
I would blow imaginary sand into her eyes, and she would smile, satisfied.
Then she would return to her bed, and sleep easily, and I would return to writing.
I wrote all the night, in those days. Every word was written in the dark.
I have never encountered Morpheus in reality, have had no encounters with the Sandman, except, perhaps, for one, which I will come to in time.

Death is another matter. She follows us around. The original drawing come from Mike Dringenberg. I showed it to Dave McKean on a Thursday evening in Chelsea. Afterwards, we went to the My Old Dutch Pancake House, where we would go and eat pancakes and talk about art.

That night, our waitress wore black. She had long black hair and a silver ankh, and a perfect, almost elfin face. We stared after her and discussed showing her the drawing, but embarrassment conquered all, and we did not.

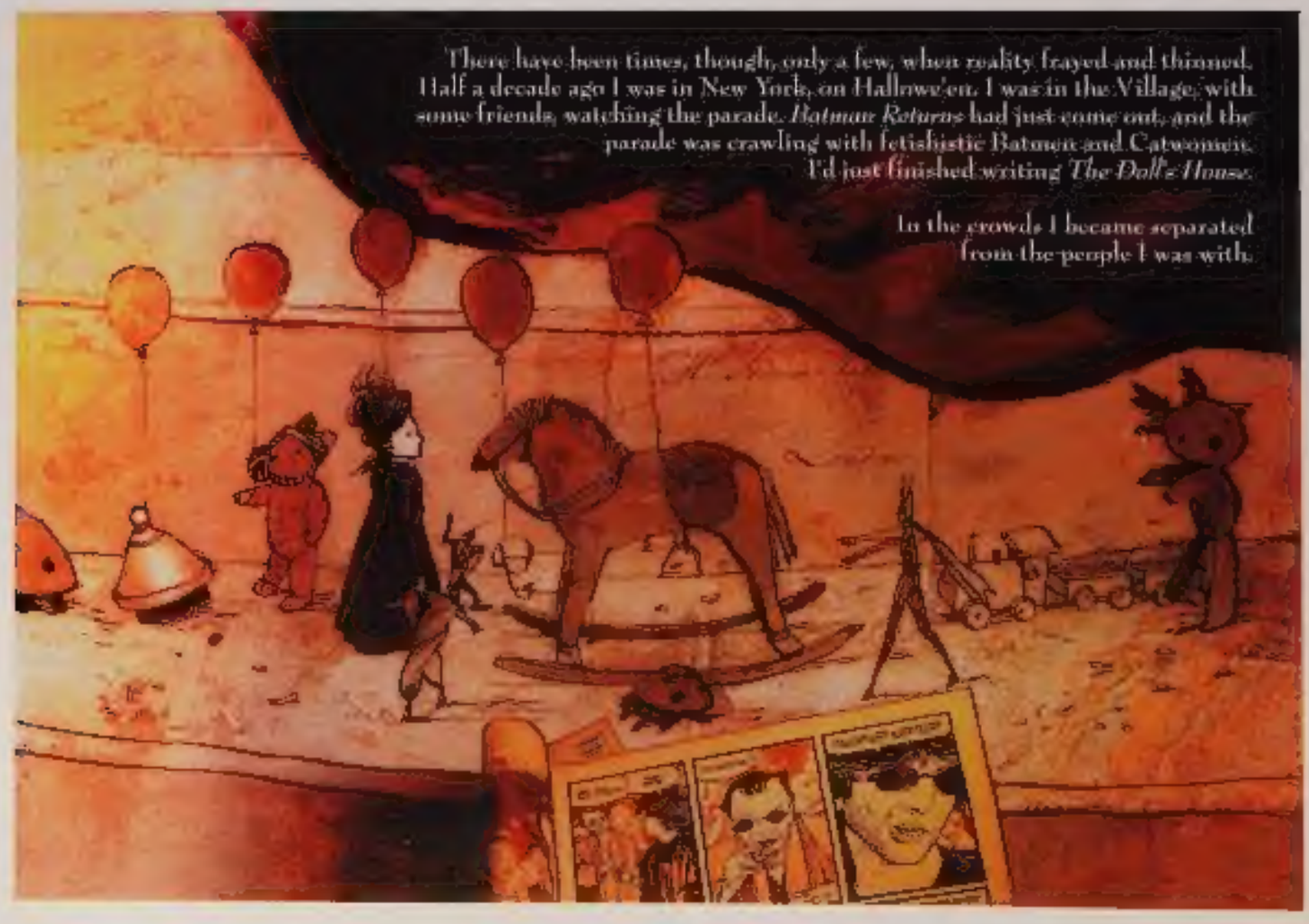
Even so, I took it as an omen. I knew her now.

Dave saw her once on a plane to San Diego. It was a most unpleasant journey: a passenger on the plane from London had a fatal heart attack, forcing the plane to land while the body was removed. The living passengers were forbidden to get off. "And there was one of your fans on the plane," said Dave, when he told me about it, several weeks later. "Yeah?"

"One of those girls in black, with an ankh," he said. Dave is a very practical person, and not given to odd fancies, such as believing in people he knows perfectly well that I made up.

There have been times, though, only a few, when reality frayed and thinned. Half a decade ago I was in New York, on Hallowe'en. I was in the Village, with some friends, watching the parade. *Batman Returns* had just come out, and the parade was crawling with fetishistic Batmen and Catwomen. I'd just finished writing *The Doll's House*.

In the crowds I became separated from the people I was with.



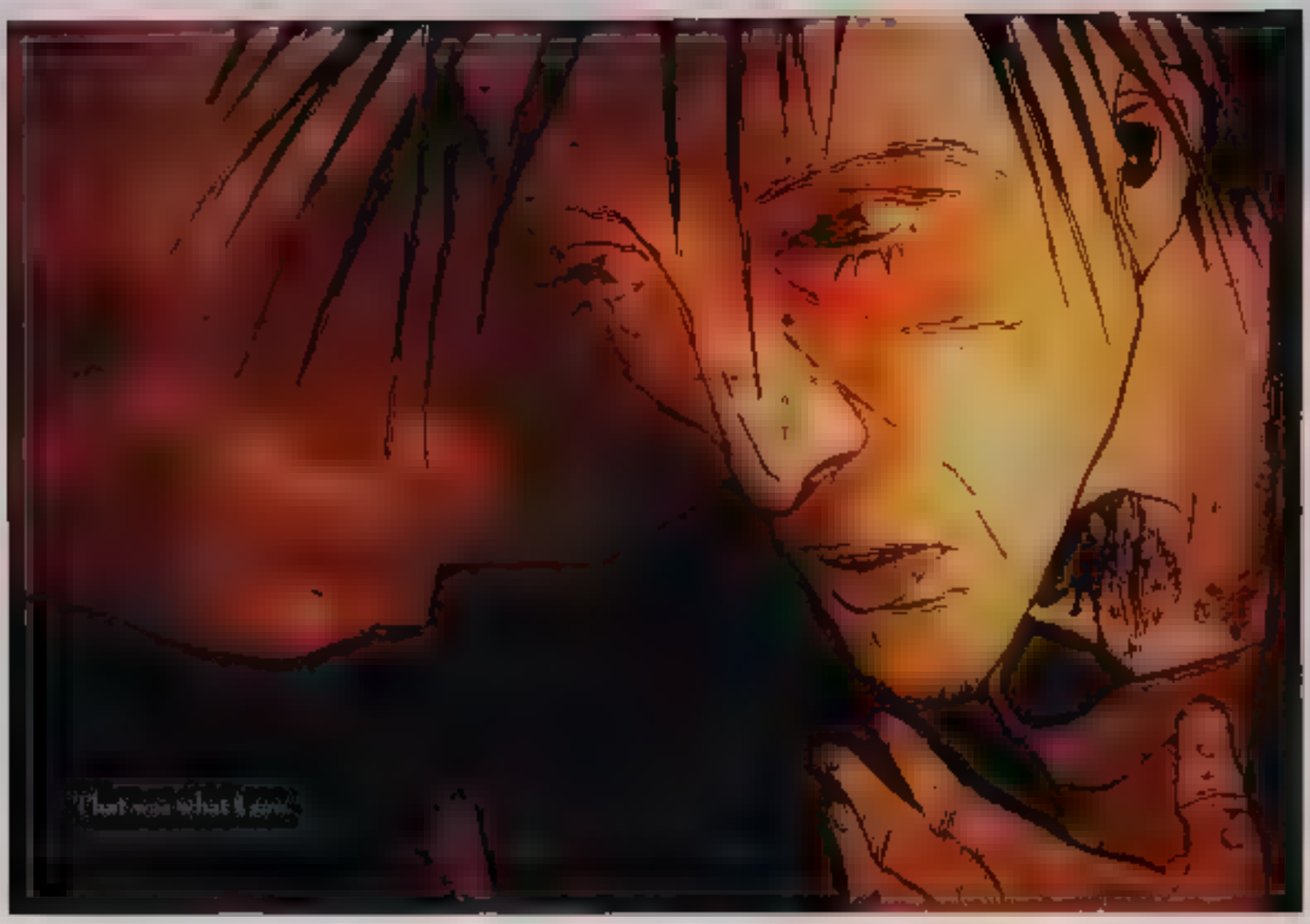

COMING BACK?
IN THE STORY AM I COMING BACK?
I'M WITH A MASK I'M CHANGING IN
BACK?
I DIDN'T HAVE ANY PLANS
THERE'S A STORY ABOUT THE KEY TO HELL
I'LL BE IN THAT TOWN YEARS I'M NOT FORGOTTEN
OKAY
OKAY YOU WON'T MESS ME AROUND ON HIS WILL YOU? THANKS FOR THE LIGHT
I KNOW WHAT I AM. LISTEN
ANYTHING ELSE WITH HELL?

One last memory [illegible] a perfect day. The eagles are soaring [illegible] upon [illegible] a boy [illegible] and I am soaring with them.

[illegible] was [illegible] Holly was five or six, and she had [illegible] the flu. [illegible] of the disease. [illegible] had gone to bed, exhausted from a [illegible] for [illegible] little girl.

I was rocking, through the night. When Holly would cry, I would go in to her, and wipe the sticky sweat from her forehead with a damp face-[illegible] flannel, and give her a little water to sip. She felt like she was burning up. I took her temperature, and carried her into the bathroom, and rubbed her back while she threw up, and put her back to bed. And I worried. She would try to sing, and sob, but the words she tried made no sense.


It was gone
bell and and I jump
fighting a death
Then she stopped
crying and began
smiling to sigham.
down the
bedroom.



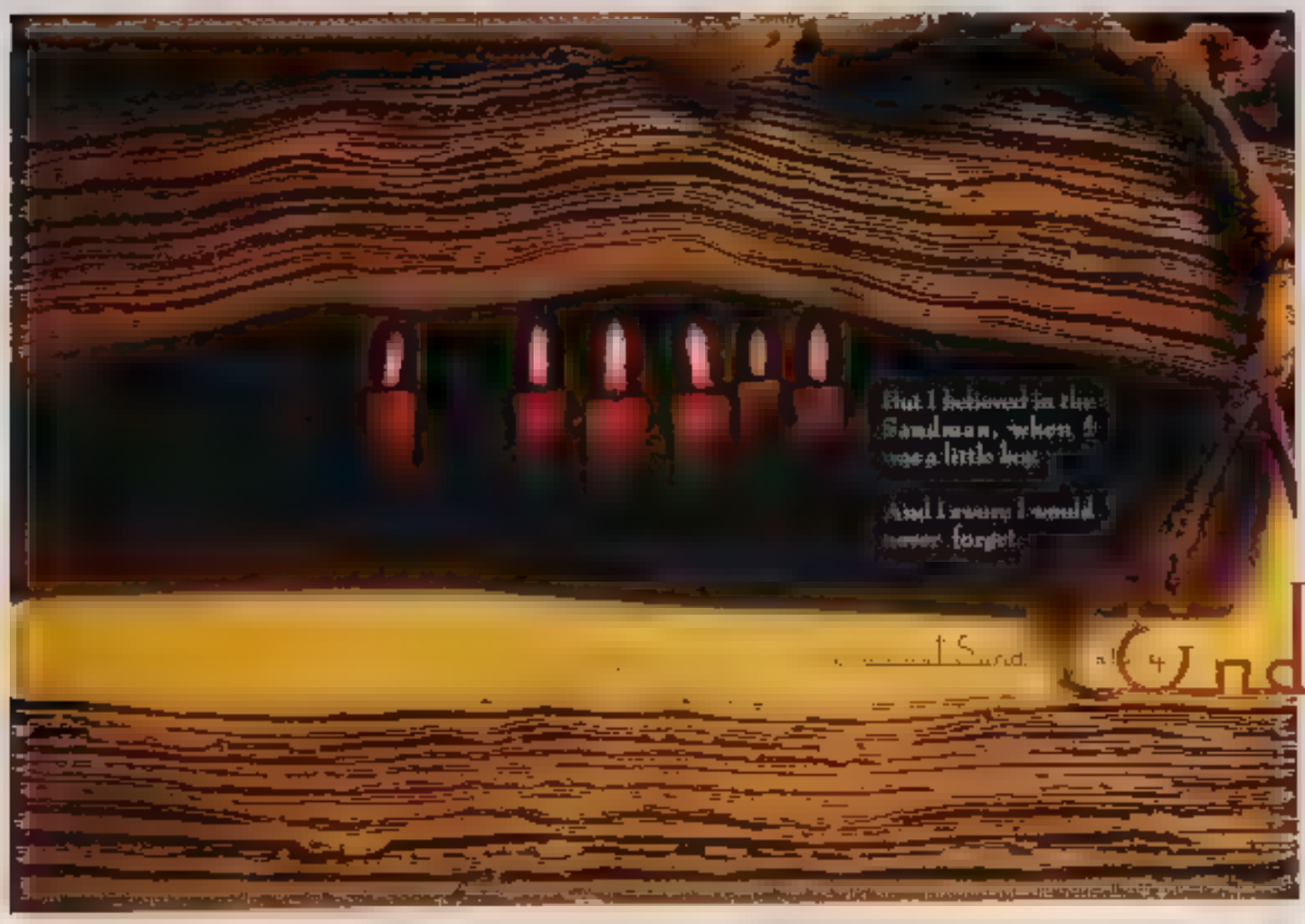
I started to say something—but as I opened my mouth, I saw who I was seeing.

Remember the [illegible] and the [illegible] owe's fantasy and the various [illegible] Death-girls, as so [illegible] special set aside from the rest of Sandman fiction, the writing of a woman was [illegible] a tangled strand of [illegible] dences.

Ask me by daylight [illegible] believe Morpheus, or any of the other characters I invented and I'll smile at you and tell you how [illegible] to believe in people when you know they come out of your head.

Ask me late at night, though, whisper it to me as my head touches the pillow, the moment before I sleep.

I do not know what answer you will get.



remember driving through London in 1989 with Neil and saying that I wanted to make a cover with a wooden frame around it, take it outside and set fire to it. I remember this as the key to the Sandman covers for some reason. This was not going to be a comic series about a specific character who looks a specific way. It was about a concept, the idea of dreaming. The covers should in their own way take the preconceptions of how a comic cover looks out into the garden and set fire to them.

Did we ever get that radical? No, of course not. But several sacred cows were sacrificed along the way. Several experiments tried. Some succeeded, others failed. Several times I found what I felt to be a personal voice through these covers, only to bin that idea and start from scratch next time.

Some ground was covered. It measured only by the rather timid burning of number 4, compared to the petrol-doused number 69. The notion that the Sandman had to be on each cover was the first to go. At the top of each issue would be the word "Sandman" so we all thought this was sufficient clue as to which comic readers would be looking at.

The first eight covers were a portrait gallery. **DM**

Pencils & Nouveau collection medium feel cover

1995

Copy photography Mac

1949 - 16:54 pieces

Personal photograph

1997

Photography

35mm negative

I The first SANDMAN cover was the most exciting. Dave suggested he should design something that I vaguely remember was inspired by the Polish poster for Peter Greenaways The Belly of An Architect and together we [illegible] a collage looking [illegible] in the shower [illegible] Dave found the Hourglass and the Buddha and the black cat. The book The Gates of Dawn was published by Mills and Boon aimed across the British Empire with romance books, and Dave actually obliterated the names with the spray in case people thought SANDMAN might be a romance.

The [illegible] was inspired by Peter Murphy [illegible] Bauhaus singer and Maxell cassette [illegible] when [illegible] sketches for the character he said "He looks just like Peter Murphy", and we were relieved that he looked like someone. The first night [illegible] was [illegible] as a portrait [illegible]

NG

The Sandman cover

1989

Acrylic, graphite, oil paint, wooden frame, various objects

24 x 36 inches

Preludes & Nocturnes collection paperback cover

1991

Acrylic, ink, oil pastel, wooden type, tong, puzzled eggs, frames, dry leaves

22 x 2 inches

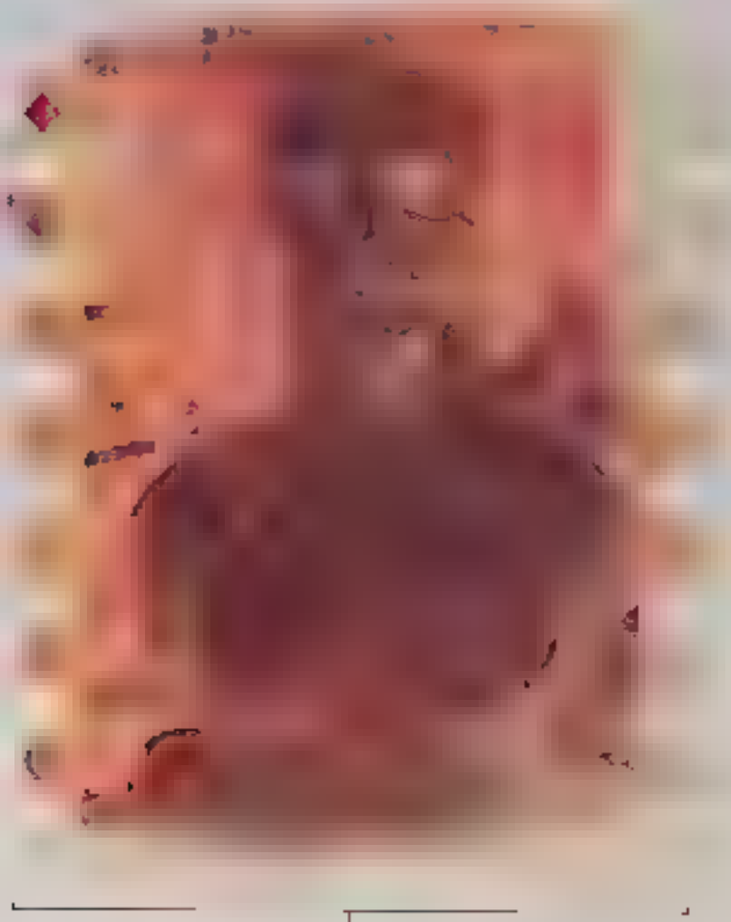
> The [illegible] reproductive organs were actually made of plasticene. After a while they dissolved and turned into sludge. **NG**

The Sandman no. 2 cover

1989

Acrylic on paper, wooden frame, mixed media

24 x 36 inches



Preservophaneograph

1997

Photographic negatives

35mm

3 Dave's first work for DC had been doing the covers for HELLBLAZER. In this he had been aided, as a model, by his friend Neil Jones, who looked a lot like John Constantine, only not as seedy, and owned his own trench coat. This was Neil's first appearance on a SANDMAN cover. **NG**

The Sandman no. 3 cover

1989

Acrylic, graphite, ink, wooden jeans, paper collage, cigarettes, paper

24 x 36 inches

Personal photograph

1997

Photographic negative

35mm

4. Lucifer The very young David Bowie, back when he was still a fellow, was our inspiration for Lucifer. This cover reappears as part of the cover of SANDMAN no. 23. The observant will notice a few small burnt bits which we did in lieu of setting it alight and photographing it while it burned.

NG

The Sandman no. 4 cover

1989

Acrylic, ink, oil pastels, wooden frame, paper, vintage, fire damage

24 x 36 inches

Personal photograph

1997

Photographic negative

35mm

5. Probably the greatest Dave has ever got — or an I ever get — of Jack Kirby was this picture of the very young Scott Free. I like the chains and padlocks, which give you an idea of how large these covers were. **NG**

The Sandman's Sanctum

1989

Acrylic ink on gesso, wooden frame, sweetness chains, cardboard

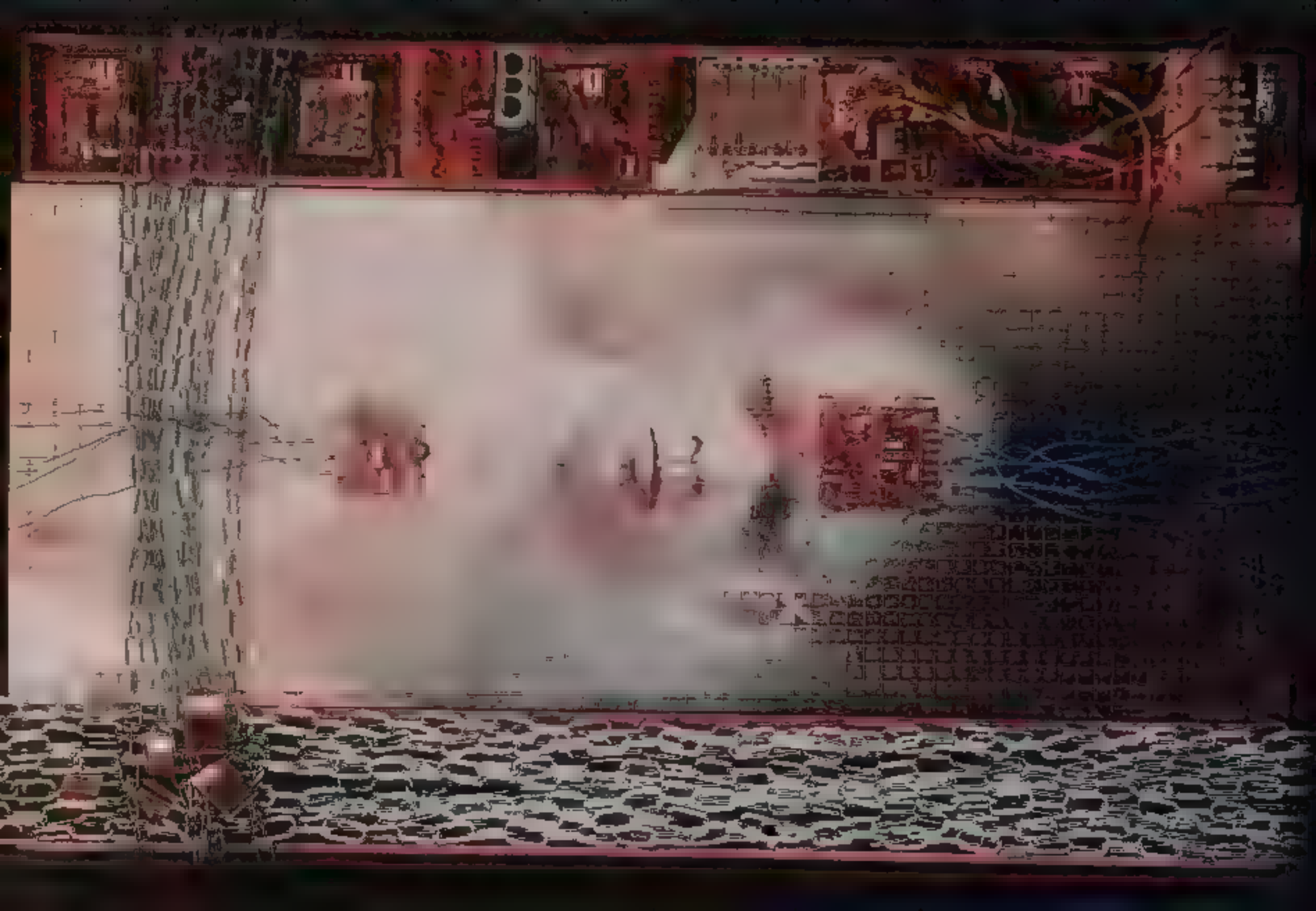
24 x 36 inches

Reference photograph

1997

Photographic negative

35mm



6 At this point we began the nosedive into obscurantism that served us so well. This is Dr. [illegible], I think. Or at least, it's his eye. My favorite bit of this cover is the face formed by the broken coffee cup. **NG**

The Sandman #[illegible]

1989

Acrylic ink on paper, wooden frame, [illegible] inches

24 x 36 inches

Pressure phosphorescence

1997

Photographic negative

35mm

7 If you look very carefully you

a see the cover to SANDMAN

n I se painted on he fabric n (Actually it's a xerox laid underneath
the middle of his cover Once you coarse muslin, so it just shows through
his cover t wil never again be he holes in the materia DM]
able o unsee it NG

The Sandman no 7 cover

1989

Acrylic on stretched canvas wooden frame photography dacebook

24 x 36 inches

Personal photography

1997

Photographic negative

35mm

8. I would phone Dave up and talk to him about the covers. Sometimes I'd want something specific. We talked about Death quite a bit. Dave saw the original sketch of her that Mike Dringenberg did, and was unsurprised when our waitress that evening (at the "My Old Dutch" Pancake house on the King's Road, Chelsea) was the spitting image of the character Mike had designed, aged and all.

I phoned him up and talked to him about this cover. He described it to me. A few days later I phoned him back and told him that I should have mentioned that I wanted her to have wings on the cover to be in with the theme and tone of the issue, The Sound of Her Wings. "I'm really gave her wings," he said. "Didn't I do that?" He was never able satisfactorily to explain why Dave had used real ivy before this. But this time he used fake ivy, so wherever the original is, it still looks like this.

NG

The Sandman #8 cover

1989

Acrylic ink, oil pastels, wooden frame, plastic ivy

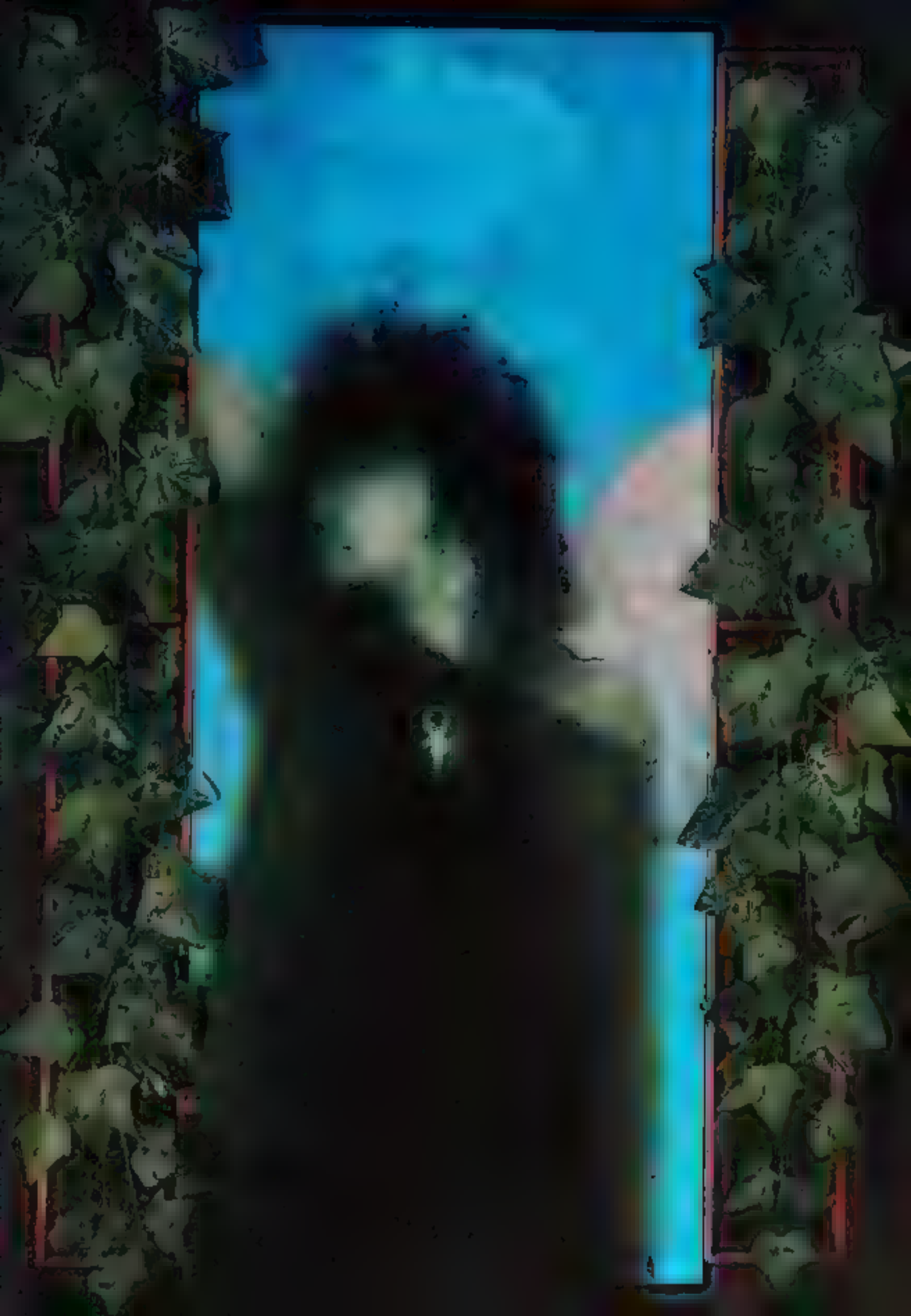
24 x 36 inches

Personal photograph

1997

Photographic negative

35mm



The Doll's House began when I was nearing the end of ARKHAM ASYLUM for DC. An increasingly worried Karen Berger did not believe that I would finish it in time for its advertised release date. She thought I should stop doing the covers for HELLBLAZER and SANDMAN so that I could concentrate on getting that book done. I'd pretty much decided to give up HELLBLAZER anyway, but really wanted to stay with SANDMAN. It was, of course, Karen's book and she could have simply given the assignment to someone else. But, instead, we had a meeting that was understanding, good-humored and diplomatic. I presented my case. She, then, was left with a genuine feeling of cooperation on the part of us both, and left for England the next day. It took me 24 hours to realize I had actually been gently removed from SANDMAN during the meeting. I found myself on a 747 saying to my wife, "How did she do that?" Karen is, above all, an astoundingly efficient editor on a person-to-person level, able to convince you of anything, even to convince you that it was your idea in the first place.

During the flight I roughed out what I wanted to do with the next three covers. When I arrived home, I did all three in fourteen hours through the night, finishing at seven in the morning just as Clare was getting up. I called Karen and said I had three covers sitting in front of me, did she want them? **DM**

The Doll's House collection paperback front cover

1995

Acrylic on photography, gouache, ink

4 x 20 inches

This is how the script for SANDMAN no. 11 began:

Karen just rang me up. Right, we won't bust Dave on covers for a while (i.e., at least until he finishes ARKHAM). This means we've lost his through the Doll's House storyline, because I'm going to be a set of covers, which is really a rotten note to begin on; those last [illegible] are breaking up [illegible] and going [illegible]

DAVE WAS AN FOR LONG NEW DOLL'S HOUSE SANDMAN COVERS

[illegible] covers for SANDMAN [illegible] (0 & 1). "It was a big decision," said Mr. McKean, 25, interviewed in his spacious Frinley home by our reporter, "but I am sure it was the right one. So what was Karen going to do? Throw them away?"

The new issue reporter claims that these are two of the best covers that the artist has had an hand in. Stay tuned for further developments. **NG**

The Doll's House collection interior illustration

1996

Photography, acrylic, paper collage, ink

300 x 800 pixels

9 Th is is my painting. It hangs in my studio. I own it more or less by default. Dave offered me any one of the first nine paintings, and this was the one least likely to collapse, rust, dissolve or fall off the wall. And the time Dave was happiest to see go away. A few years later Dave read an interview with me in which I said that the original Doll's House trade paperback cover was my favorite, and he gave it to me as a birthday present.

11 This was stolen, which hurt Dave more because it was my favorite. Those covers were made to size," a change from the dimensions of the first nine. N[illegible] [illegible]

12 SANDMAN was a very traditional kind sort of comic. This is what Dr. Fredric Wertham called in his definitive [illegible] on traditional comics, The Seduction of the Innocent, the story to the effect that F**ING

The Sandman #9, Dream

1989, 1997

Acrylic ink photography, Mac

1580 × 3160 pixels

The Doll's House: Seduction of the Innocent

1996

Photographs, acrylic, paper collage, Mac

2765 × 9[illegible]4 pixels

Number 10, the model is Cathy Peters, now wife of Neil Jones who modeled for no. 11 with Cathy's hand (two friends from art school, now running The Design Umbrella). The butterfly is from Maxilla and Mandible in New York (highly recommended browse). No. 13 and 14 are modeled by Neil (Gaiman this time — now you know why he wears shades all the time). No 15 is Clare with a spider that had walked across some Cellotape in my studio, got stuck in mid-stride (do spiders stride?), starved to death, and was ossified by the time I found him.

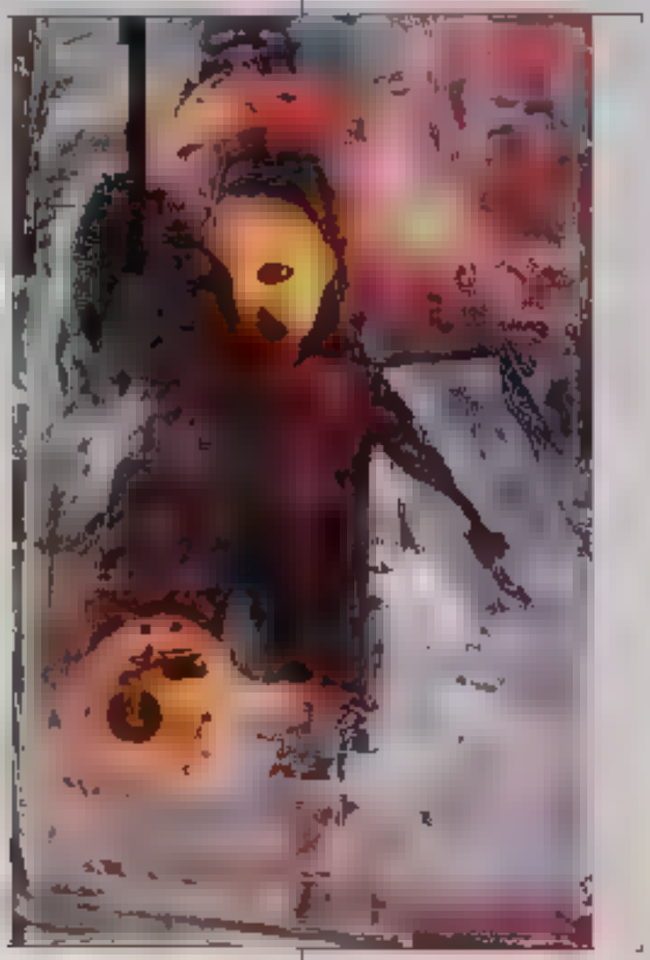
DM

The Sandman no. 10 cover

1990

Acrylic ink photography fishing flies

Beaumont



The Doll's House counter interior illustration

1995

Photography acrylic paper collage Mac

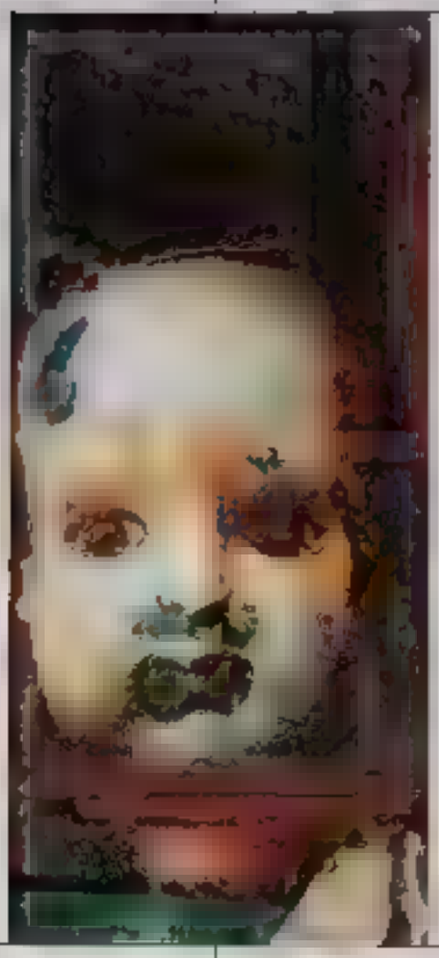
1800 x 2400 pixels

The Sundown series

1990

Acrylic on photography, canvas, tin, cutting

Brushes



The Daily transmission, Volume number 1

1995

Photography, acrylic, paper collage, Mac

500 x 2400 pixels

The Sandman no. 2 cover

1990

Acrylic, photography, draw, skin, pure

8 x 4 inches

The Doll's House collection interior illustration

1995

Photography, acrylic, paper collage, Mac

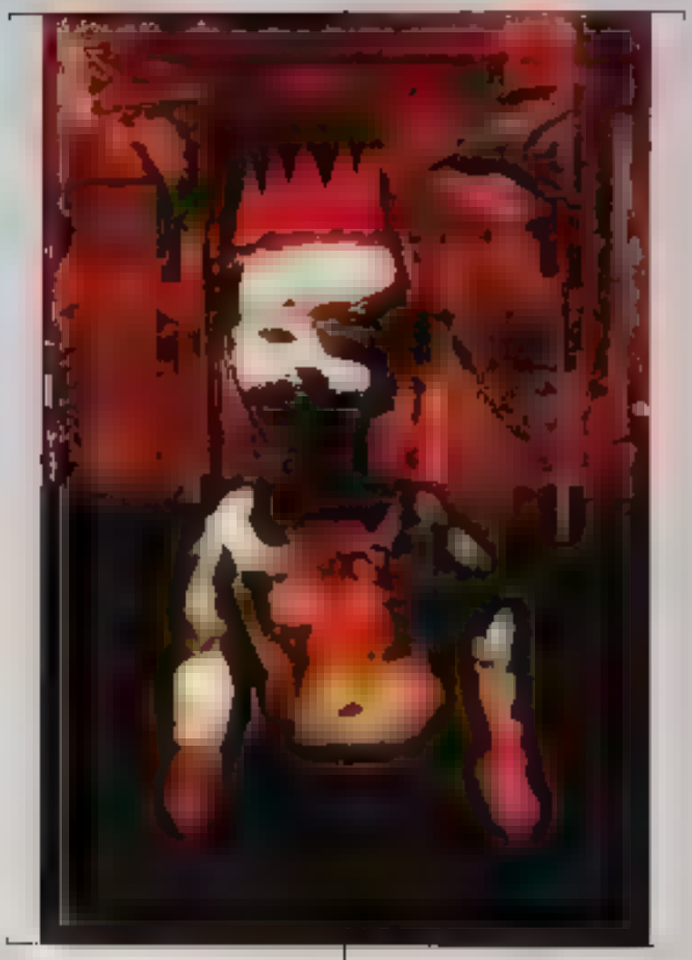
400 x 2400 pixels

The Sandman re-3 issue

1990

ink photography paper watch

8 x 11 inches



The Dance Macabre collection interior illustration

1995

Photocopy recycle paper collage Mac

1600 x 2400 pixels

The Sandman 14 cover

1990

ink, photography, paper, color xerography

Brunetta

The Doll's House, cover for interior illustration

1995

Photography, acrylic, paper collage, ink

£80 - 2000 pieces

The Goodman as Seaver

1990

Ink, photography, acrylic, spider, cattle fly

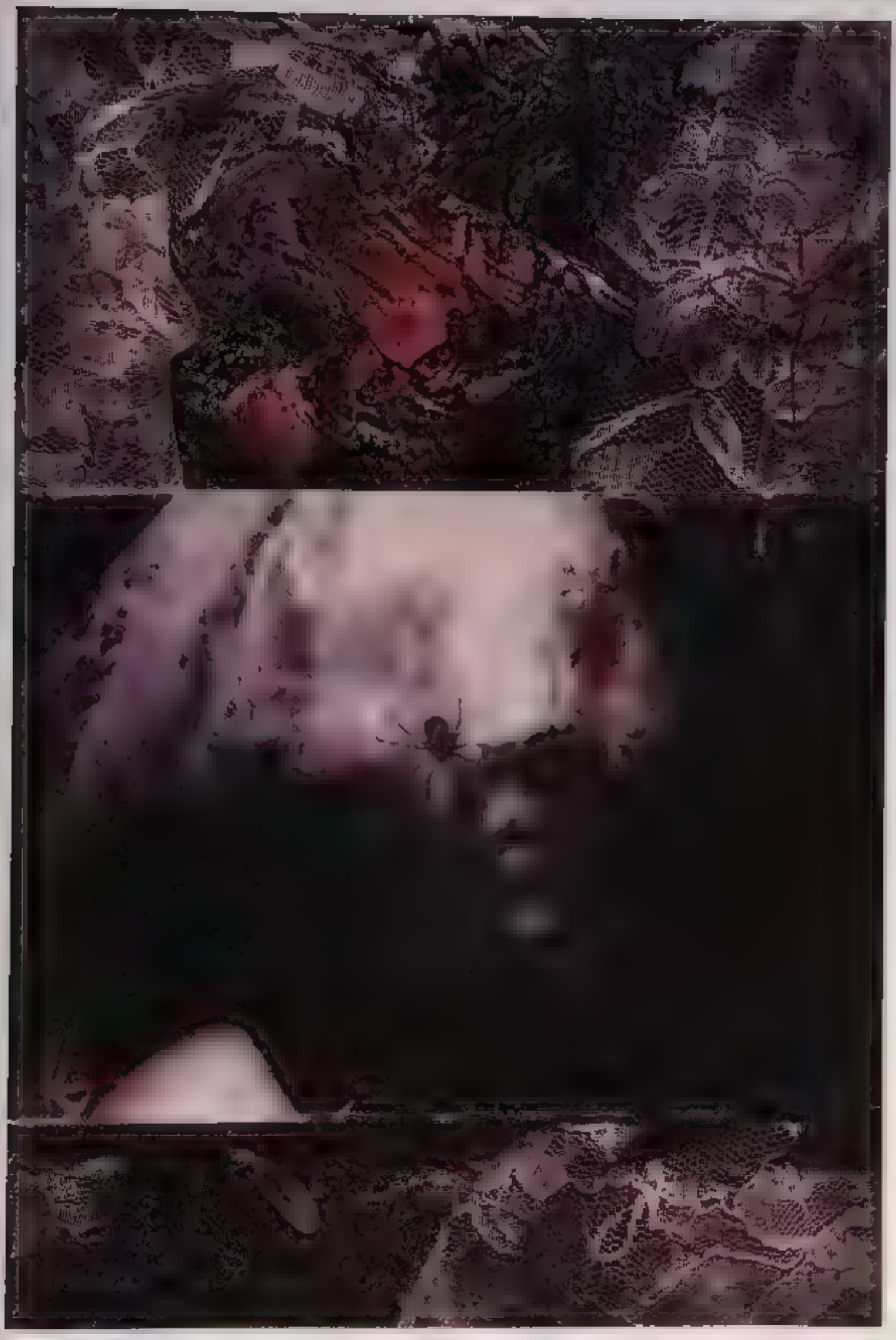
8 x 11 inches

The Dave Hoover collection, interior installation

1995

Photography, acrylic, paper collage, Mar.

630 x 910 piece



Since many people seemed to like the cover for no. 16 but had trouble deciding what they were looking at (a painting? a photograph?), started saying that I'd shot a roll of twenty-four 35mm black-and-white photos as reference for the cover, and when they were developed, the negative numbered twenty-five had this image on it printed it up and used it, deciding not to think too deeply about how it got there

The truth is it's a photo of Ned sitting in my living room Oddly enough, the first explanation actually sounds more plausible **DM** 16 All I remember about this was how cool it was. I wanted DC to do this as a poster but they never did **NG**

The Sandman no. 16 cover

1990

Photography, collage

8 x 10 inches

The Lesser Texas Scarlet Interior Illustration

1995

Photography, acrylic, paper collage, Mac

4800 x 2000 pixels

The four **Dream Country** covers, together with the paperback edition cover, were most influenced by a brilliant and skewed illustrator and teacher called Barron Storey, who is known to comics readers through **Watch** magazine and his journal **MaratSade** published by Tundra/Kitchen Sink, and to the rest of the world through **Time** covers, and hundreds of album, book, and editorial illustrations. While on a signing tour for ARKHAM ASYLUM, I was fortunate enough to meet Barron in San Francisco at a gallery show of his work. The walls were covered with absurdly detailed and patterned panels, and then one room was devoted to his sketchbooks or "journals." These consisted of page after page of completely fully realized drawings and paintings, again inactally detailed, the cumulative effect of which was to convince you that no one person in one lifetime could have made ALL THESE MARKS!

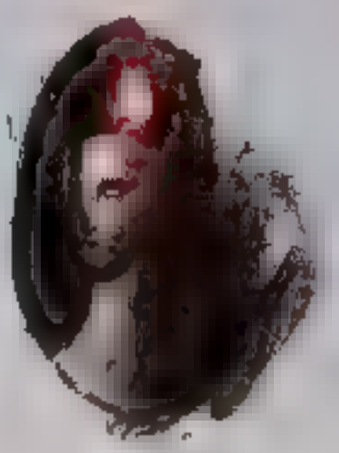
I've since talked to Barron reasonably regularly and his influence remains, but at the time the impression he made on my work was obvious, actually too obvious. Nevertheless, I'm still fond of the **Facade** cover, which now hangs in my mother's house, looking a bit out of sorts surrounded by colored glass ornaments and brass bits on the mantle. **DM**

Dream Country collection paperback cover

1991

Acrylic, canvas

30 x 20 inches



17. And, with the **Dream Country** covers, it was time to reinvent ourselves again. These four painted paintings were, I think, partly Dave's homage to Barron Storey, and partly a moving on from the photo-montages of **The Doll's House**. With each set of covers Dave won a set "the rules" (I'd make suggestions, but most of the rules were Dave's) — here it was the painting style, and incorporating the [illegible] of the story into the cover.

18. There's a bird's skull on the frame, painted gold. I would tell you the story of the bird's skull, but I am still sworn to secrecy.

19. Many strange things happened to this issue, including a [illegible] (the World Fantasy Award). Dave won the World Fantasy Award as Best Artist, the year this won Best Short Story, for the body of covers that year.

20. I love this cover. **NG**

Dream Country collection interior illustration

1991

Pencil, ink

Joe Sinnott

The Summer of Love

1990

Dengue, tree, scarlet, peacock feathers.

A. 24 inches

Scream country, cracked interior, evolution

1991

Facebook

A. 16 inches


Calliope

The Symphony of Brown

1990

Sleeping sets, overlish, ou pastoia yumen bird o'ru

8 x 24 inches

Mesmerizing experiment between strangers

1991

Burning

8 x 10 inches


A DREAM
OF
CAESAR
THOUSAND

Lee Sandman Blaine

1990

Acrylic on watercolor paper

26 x 24 inches

Lessons in country-cultural understanding

1991

Pencil

9 x 11 inches

A Midsummer Night's Dream

The Sandman no. 20 cover

1990

Acrylic ink, brush

8 x 24 inches

Down Country collection interior illustration

1991

Pencil, ink (includes Neil Gaiman's signature)

8 x 11 inches

I must admit I don't remember much in the way of anecdote or purpose with these covers.

I do remember being happy with the way the type worked with the compositions.

I remember the boy in the photograph on no. 20 was an old pal of Clare's father Garth, age 10.

But most of all I remember Karen Berger asking me in San Diego what the next series of covers was going to look like. I think I was late with the first one already so I should have known. I remember doing a silly doodle of something or other on a paper napkin. I think I scribbled the words Season of Mists halfheartedly around the three-quarter mark. After another glass of wine I improvised and gesticulated and generally flailed for about five minutes or so. I'm sure Karen knew I was making it up as I went along, but alongside a profound trust in my ability to deliver the goods, or a reluctance to watch me founder pathetically around

31 And in the blink of an eye, an instant
my tossed little like thumbnail en
otherwise once more. I remember only these
longer than absolutely necessary, she
showing me with a hellpoint pen
smiled kindly. "Sounds good," she
paused, what the Season of Mists covers would
look like, showing me the new covers, the new
type, the typography, the new titles and, of
Season of Mists would overlay the SANDMAN
logo. By the time he had finished, I had no idea
what the new covers would look like. Nor
indeed, could I have, I could not.

Have a prawn.

D.M.

1994

1993

22. I forget why Death was on the cover of this chapter. Probably because she wasn't inside.

23. Based on the cover of SANDMAN no. 4

25. If you're the writer people ask you to sign the covers of their comics. If you're me you tend to cut out eyes, which Dave wishes I wouldn't, but as I point out to him, there are still going to be 98,000 copies out there I haven't detached, and it keeps me interested while I sign). I only mention this because I discovered, but a little go over silver on the eyes of any of the characters on this cover renders it amazingly creepy.

26. Note the fish at the top of the key. I had to change this one, it was just too bad to see print with its original fish. DM

28. For some reason the colors in this cover when reproduced were very odd. The border is made of beaten copper foil and is copper-colored, not the bright yellow it appeared on the cover. NG

The Sandman no. 21 cover

1990

Photographic collage

8 x 10 inches

Personal photography

1997

Photographic negative

35mm

Sandman 22 cover

1990

Photography, collage, acrylic

8x10 inches

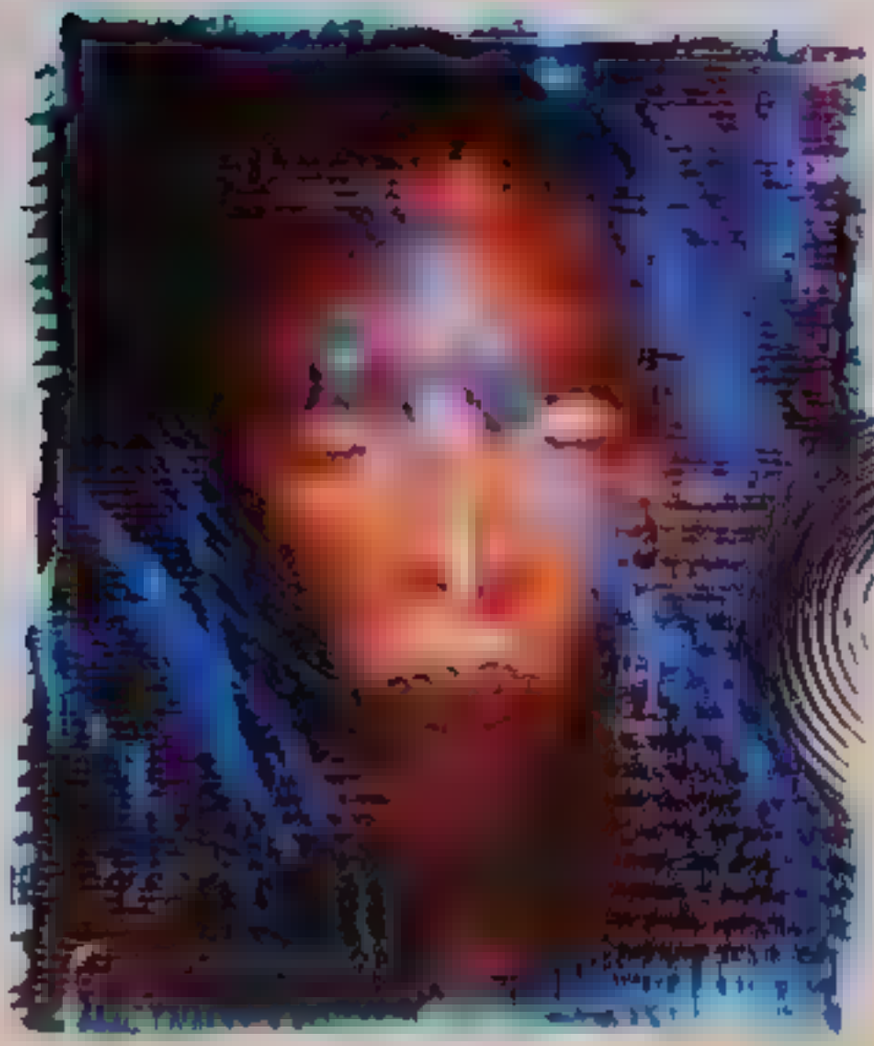
Personal photography

1997

Photographic, acrylic

35 mm

Van Edlen Teutschland anwachsen kan oder aus
anner mitgen platen vnnd allen ou. [illegible]
hatfort be fyds In bey jetzum k[illegible]



The Sculptures no. 23 series

1990

Photographs, collage, acrylic, copper pomegranate

10 x 16 inches

Research photography

1997

Photographic negatives

35mm

Cha Sandmann 24 cover

1990, 1997

Photography collage acrylic Mic

2200 x 2300 pixels

Panorama photography

1997

Photographic negative

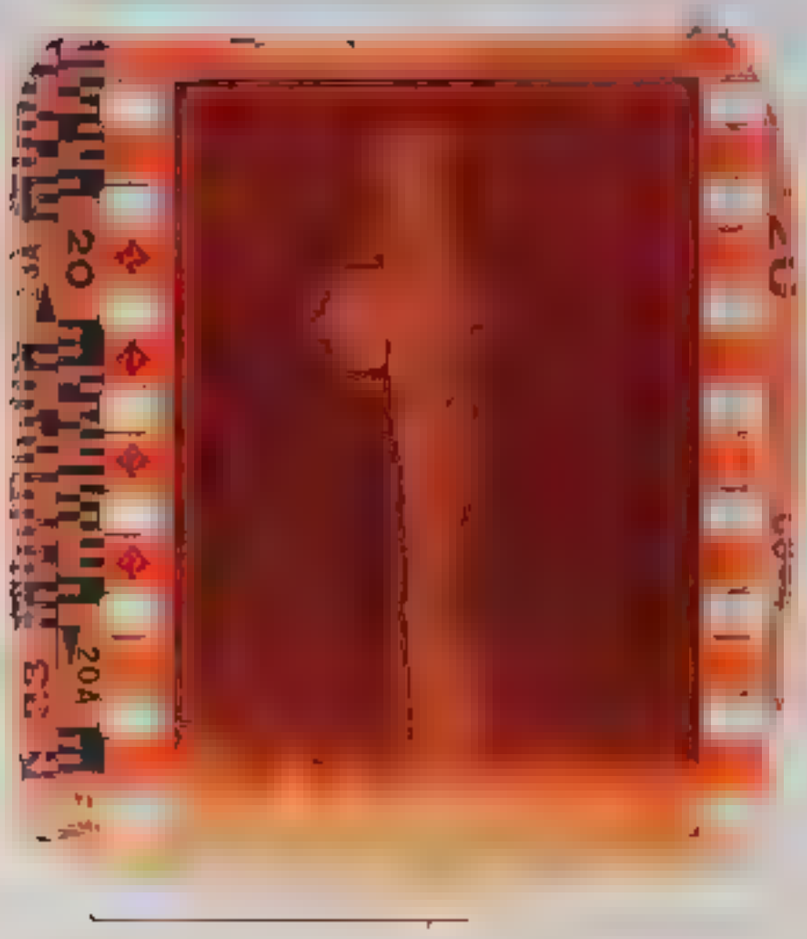
45mm

The Serpentine 75 series

1990

Photographic image

2200 x 2800 pixels



Personal photography

1997

Photographic negative

35mm

The Sandman no. 26 cover

1990, 1997

Photography, coming, chromogenic, Mac

10 x 4 inches

Personal photography

1997

Photographic negative

35mm

The Sandman n° 27 cover

1991

Photography collage acrylic

8 x 10 inches

Panoramic photography

1997

Photographic negative

35mm

The Sandman, 28 cases

1991

Acrylic on photographic cases, micrographic copper

10 x 14 inches

Recent photocopy

1997

Photographic negative

35mm

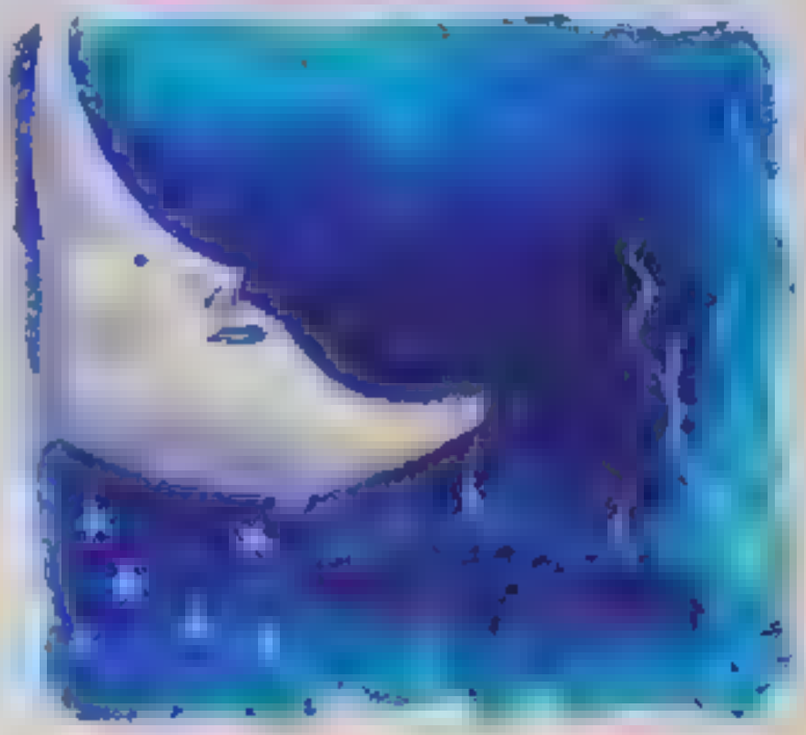
I had completely forgotten where these covers came from until started talking to Neil about what sort of anecdotes to write for this book. Neil showed me a series of Shakespeare book covers by Milton Glaser that featured generically monochrome drawings with limited watercolor details. The first is, I suppose, in the style of early Brad Holland, a huge influence on me at art school, partly for his extraordinary draftsmanship, but mostly for his ability to navigate perfectly between a melancholy seriousness and a thoughtful warm humor in his work, a skill that almost always eludes me. The second is definitely Beardsley, who I'm not a fan of particularly, but seemed appropriate. The last is in the style I was working on for Cages, my own "graphic novel" (fat comic), published by Kitchen Sink. DM

Personal drawing

1997

ink

8 x 10 inches



The Sandman Overture

1991

Vertigo

3 x 3 inches

've been fond of the Moon Glasser [illegible] the [illegible] [illegible] [illegible] [illegible] my first copy, about 25 years ago. I used the way he [illegible] [illegible] [illegible] small areas of otherwise black-and-white drawings, and suggested [illegible] approach to [illegible] for the cover [illegible] of Distant Mirrors.

29. In the printed cover of [illegible] at DC replaced Dave [illegible] [illegible] to the [illegible]

30. [illegible] of the [illegible] we were [illegible] [illegible]

50. The last of the Distant Mirrors [illegible] we made at gold-and-white [illegible] back to preserve the thematic [illegible] of the Distant Mirrors covers [illegible] and dark white cover. Or [illegible] thing we did. **MG**

The Sandman no. 29 cover

1991

Ink, acrylic

4 x 20 inches

Personal collection

1997

[illegible]

8 x 10 inches

The Sandman no. 30 cover

1991

Ink wash

14 x 20 inches

Personal drawing

1997

Ink

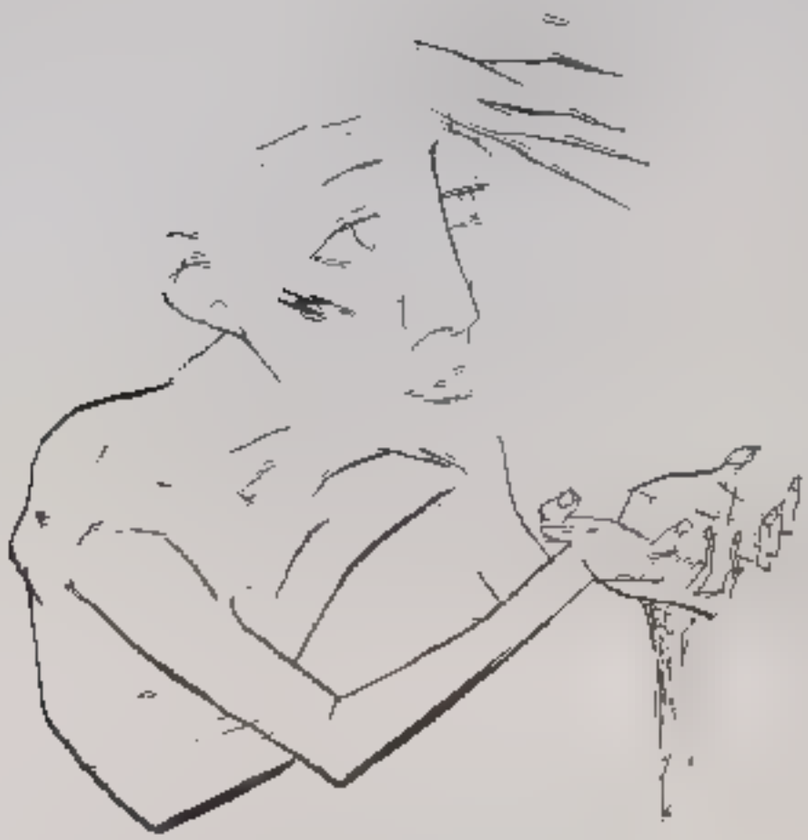
8 x 10 inches

The Sandman's Dream

1991

Ink wash

14 x 20 inches



Peacefulness

1997

ink

8 x 10 inches

via Sandman nr 50 cover

1993

Teenage photography

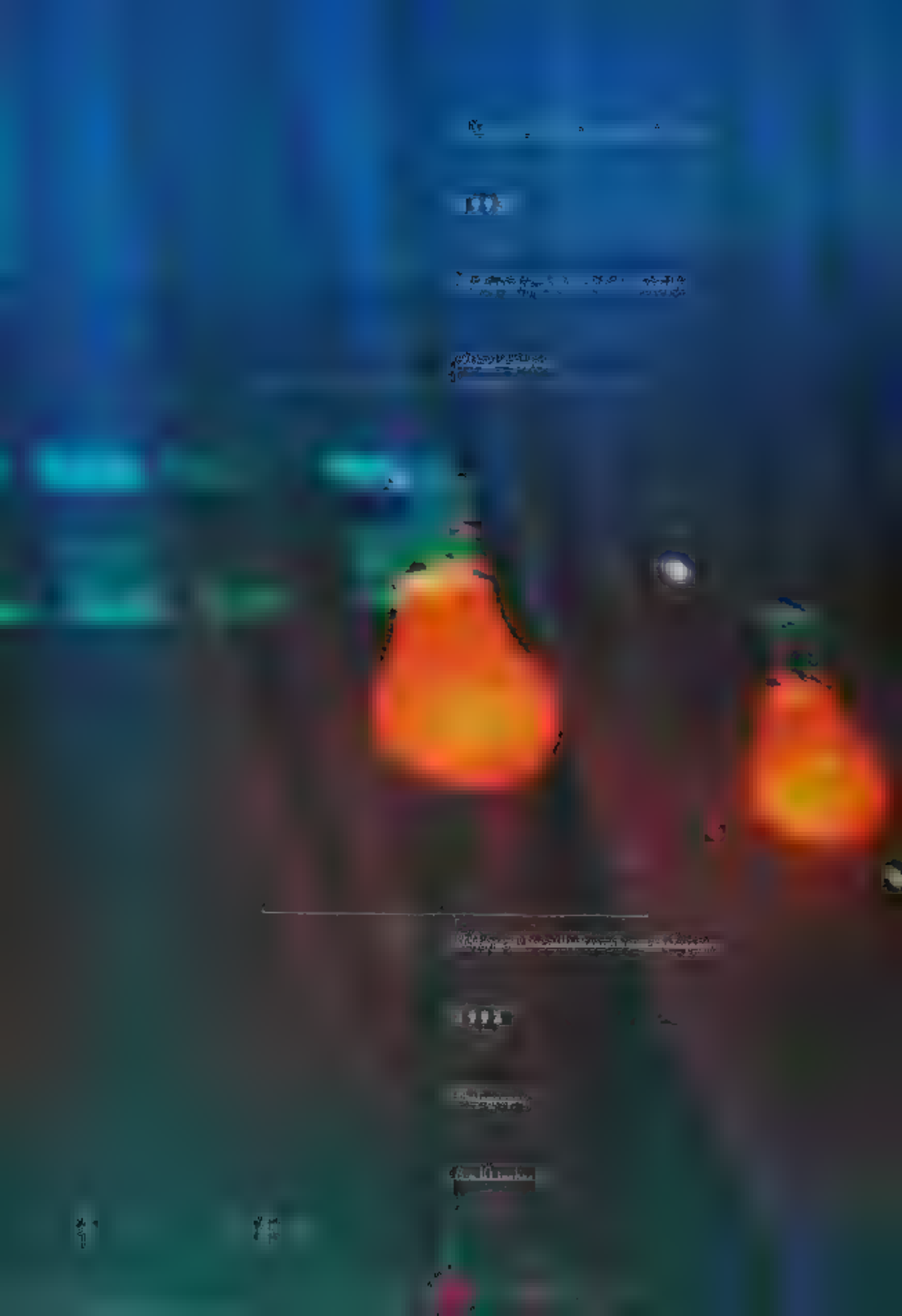
Zu 5 Stücken

Personal decoming

1997

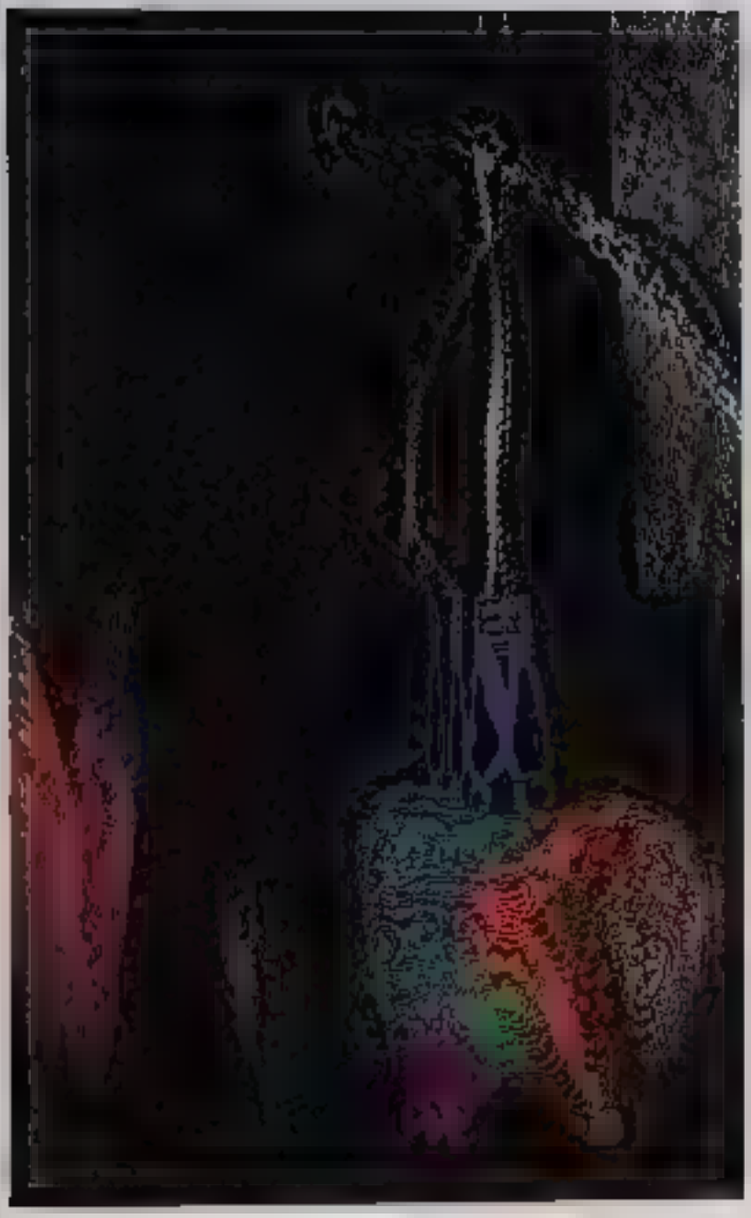
via

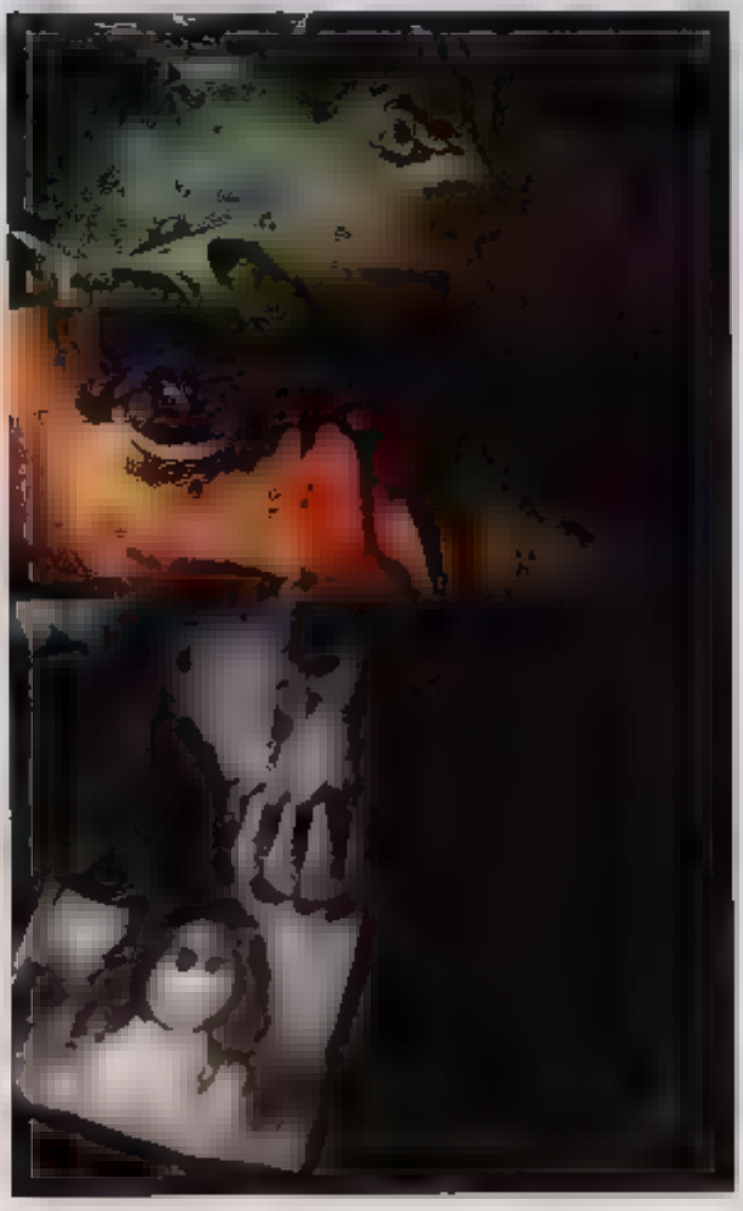
Zu 10 Stücken



[illegible]

[illegible]





The **A Game of You** covers were generally disliked as far as I can make out. The hard, incongruous half-and-half composition was thought by many not to work. The retailers hated the logo being so far down on the cover. DC didn't like the A GAME OF YOU type disappearing into the background.

They are still some of my personal favorites.

These photographic experiments produced a way of working that I've applied to all sorts of CD and personal projects since.

I finally got to use some of the photos I took of New York during my first visit to the U.S. in the summer of 1986. (When I visited DC to show my portfolio to whoever I could find, Andy Heller showed interest in my work but never got back to me. He claims to have forgotten about this completely. Hi Andy.)

I also continued experimenting with color photocopiers for the top half of each piece. During my time working on **Signal to Noise**, again with that man Gaiman, I took over a copy shop in Camberley where I lived at the time and forced this poor machine against its will to do things it was never designed for.

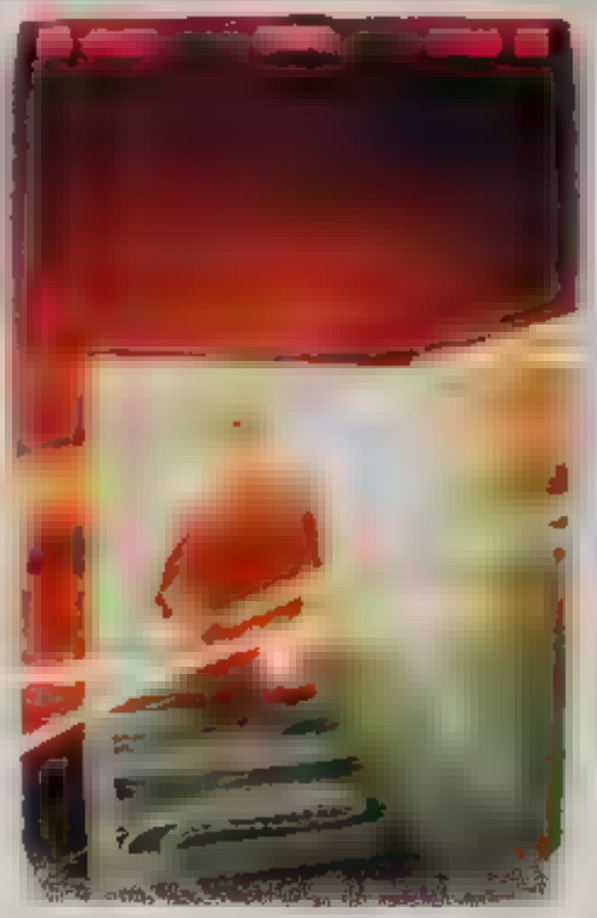
The composition obviously reflected the two worlds running parallel throughout the story. As final defense, all I can say is, controversial or not, commercially insensitive design or not, the sales of SANDMAN continued to rise throughout the storyline, and my trust in SANDMAN readers to find each issue, whether it was immediately obvious on the stands or not, seemed to be validated. **D M**

The Sandman no. 32 cover

1992

Photography, collage, cover typography

8 x 11 inches



A Game of You collection interior photograph

1993

Photography

7 x 10 inches

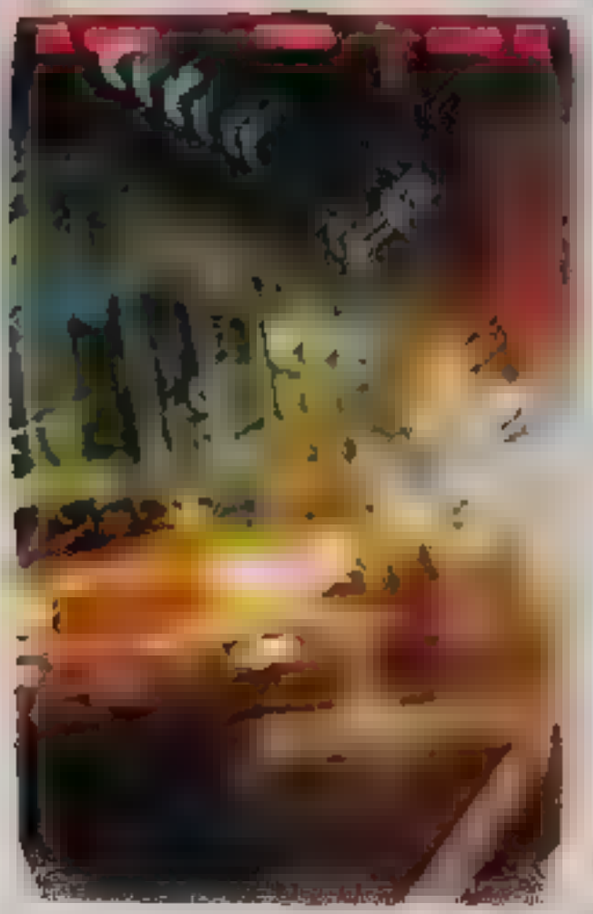
a game
of you

Da Sandmann 33 cases

1992

Photography colour cover photography

8 inches



Quinn's Yoruba culture photograph

1993

Photography

7x10 inches

The Sandman 34 cover

1992

Photography, collage, color xerography

8 x 11 inches

A Game of Love and Death: an interview photograph

1993

Photography

7 x 11 inches

a game of you

The Sandwiches Series

1992

Photography, emulsion, and serigraphy

Reflections

I Guess I Have a Feeling Inside Photograph

1993

Photography.

Zoo Orchestra


a game
of you
$1.10 1/9 MILE
10¢ 1/9 MILE

The Sandman no. 36 cover

1992

Photography, collage, color xerography

8 x 11 inches

'O Come ye Ye collector unwise' photograph

1993

Photography

7 x 10 inches

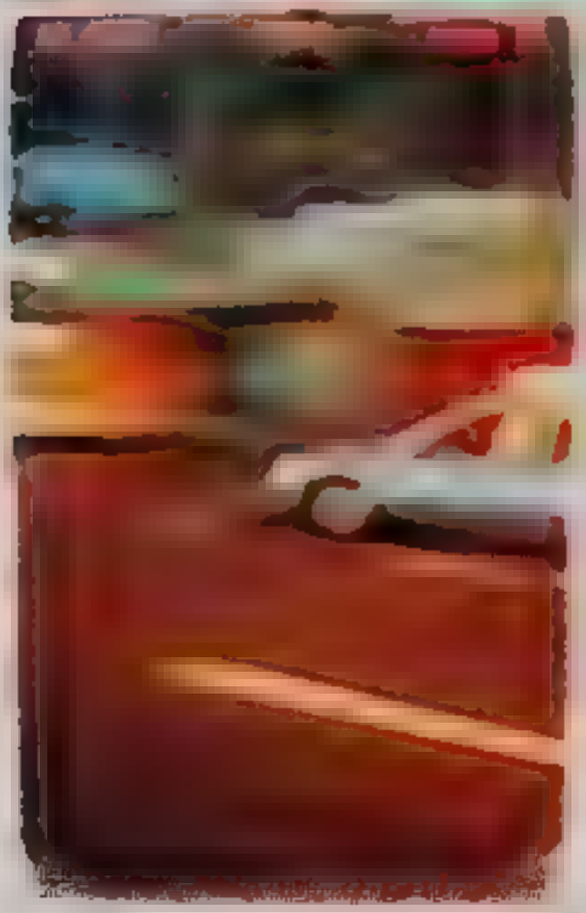
El pueblo en el mundo

The Sandman #37 cover

1992

Photography, collage, cover typography

Art Direction



A Game of You exhibition interior photograph

1993

Photography

Art Direction

The **Convergence** covers were a lot of fun.

I'd always loved masks and wanted to try some more elaborate photography since I'd started shooting everything at Splash of Paint, an inspiring and unique design company run by my ex-teacher from Berkshire College of Art, Malcolm Hatton. Splash's in-house photographer Bob Watt helped me with the technical side of these shoots. Clare wore the flat painted masks and was saintly patient. Bob's a curious character. He's slightly deaf, so you're never sure whether you are making contact with him. He takes light readings and murmurs, "Ooh. Three at two point five, three at two point five um, ooh three, um, urm at two point five..." for what seems like hours, the atmosphere of unconfidence is almost tangible. I thought the chances of these shots coming about were nil. They were all perfect.

To date, Bob's never been wrong, yet every time the F-stop chant begins, my spirits sink. **DM**

38

I love the illusions of these covers, the place where the photography and flat art come together. Again, pre-computers. Dave did it by making art and then photographing it.

I think of these covers as the closest to Dave McKean personally. The photos do turn out of [illegible] on their own [illegible] others, surrounded by the kind of cool and beautiful objects which their house, and Dave's studio nearby, is filled.

40

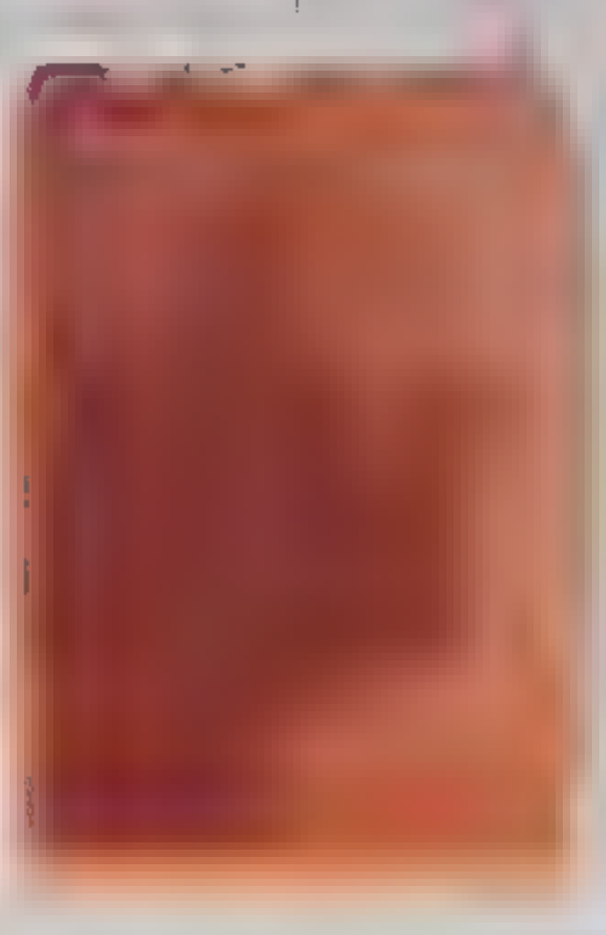
At the San Diego comics convention in 1991 I was given two cool things: one was a Death doll made by John Karamoto and Bernie To, the other was a tape by a Sandman fan named Tori Amos of her not-yet-released album. The doll seemed to want to go onto this cover, with the Sri Lankan puppets and the Teddy Bear. **NG**

Fables & Reflections: [illegible] photographs

1993

Photography

5 x 4 inch transparency



Fables & Reflections: [illegible] photograph

1993

Photograph

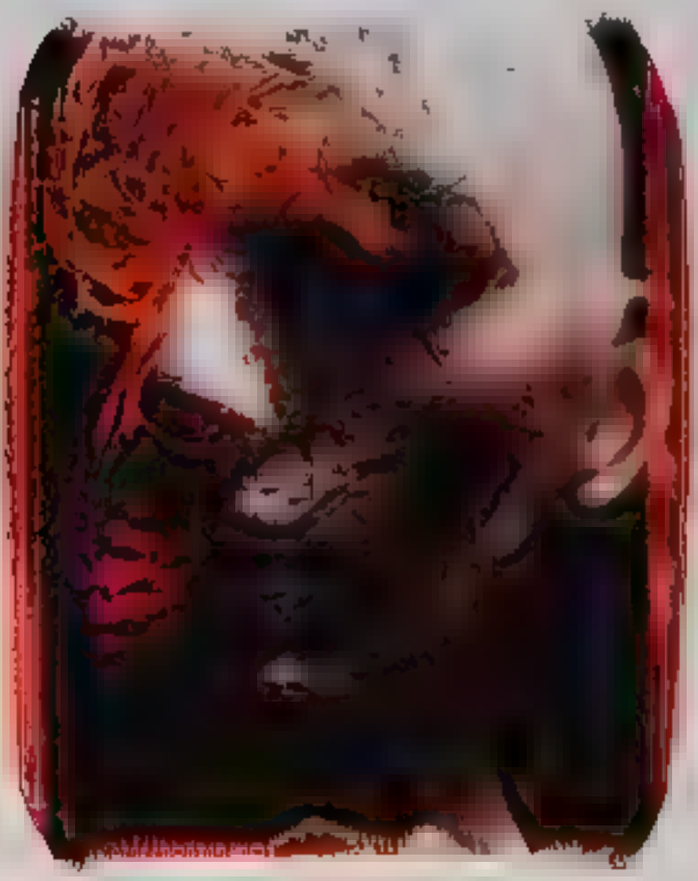
5 x 4 inch transparency

The Sandman 38 cover

1992

Photography

5 x 4 inch transparency



Fetish & Reflections exhibition introcs photograph

1993

Photograph

5 x 4 inch transparency

Eve Sandmann, 39 years

1992

Photography

5 x 4 inch transparency

Entire 5 x 7 inch transparency, interior photograph

1993

Photograph

5 x 4 inch transparency

The Sandman no. 40 cover

1992

Photography

5 x 4 inch transparency

Focus & Refracture correction interior photograph

1993

Photograph

5 x 4 inch transparency

Brief Lives collection paperback front cover

1994

Photographs, resin, Mac

2100 x 3000 pixels

The Brief Lives covers happened at a time when I was really starting to notice how homogenous the aesthetic of mainstream comic covers was. Whether painted, pen and inked or whatever, the emphasis was on a standard, comic book/fantasy/sci-fi/pulp fiction quick sell: large shot picture of main character(s) or big realistic face close-up or... you get the idea. "Here's everything in your face, get it? Huh? Get it?"

I thought I'd do a series of little things covers. Small details, fractured bits of type, the detritus that might be collected along the way, during this Sandman/Death road-story. We had a fifth metallic ink to play with, and I tried eight times to get the translucent metallic ink I wanted. We finally got the right effect if not the right ink, by printing the fifth color underneath the four-color image.

Actually, since I mention pulp fiction (the genre, not the movie) I should mention the case of the disappearing nipple.

Number 45 originally had a nipple on the cover, top left. I don't know what I was thinking. Karen spotted it immediately, and the nipple was brought before Dick Giordano, VP and Editor of... well... Nipples, to make a decision, and would you believe it oh my little brothers, the nipple was axed, cut, edited and removed. Replaced in fact with a bit of blue. Sad but true.

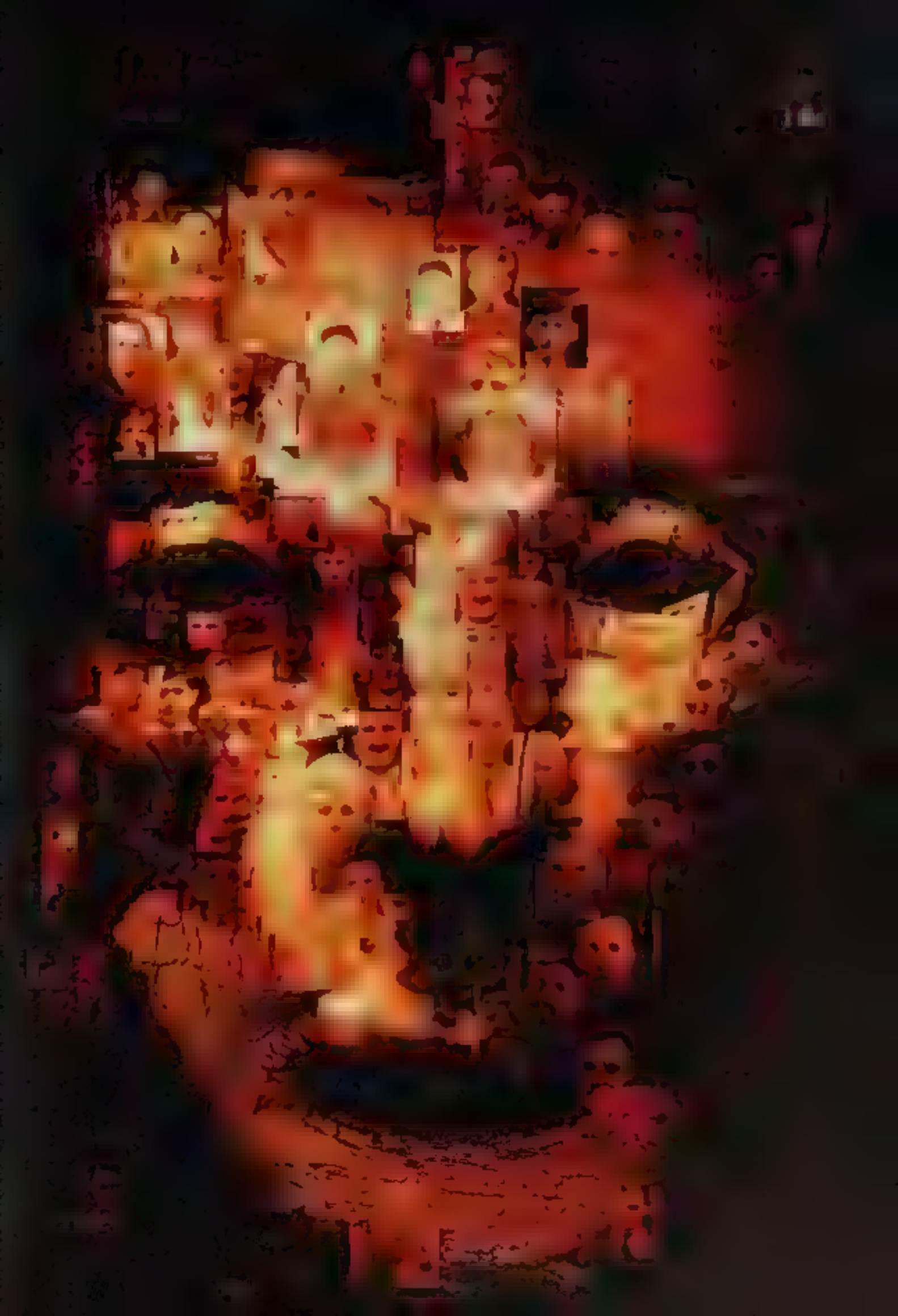
But look, the case has a happy ending, because it's now 1997 and times a-change. In the anything-goes pages of Vertigo, nipples are a dime a dozen. In fact you're more likely to run into problems if you don't include a scattering of assorted nipple bits in each issue. So here is the unexpurgated (and enhanced) version. **DM**

Brief Lives collection interior photograph

1994

Photography

5 x 4 inch transparency



+1 The chapter titles of **Brief Lives** were tiny, dislocated phrases, quotes from or comments upon the [illegible] of the chapter, a question that was reflected in the covers — strange, bitty, each composed, more or less, of six-squares, a strip down [illegible] right corner, and over chosen, often on the fifth color ink we'd be using, before the fragments would be printed. If anyone asked us we said [illegible] was fun **NG**

The Sandman: A Lover

1992

Photographs: resin, dried flowers, book cover, picture frame, collage

10 x 15 inches

Brief Lives: conjunction: one photograph

1994

Photography

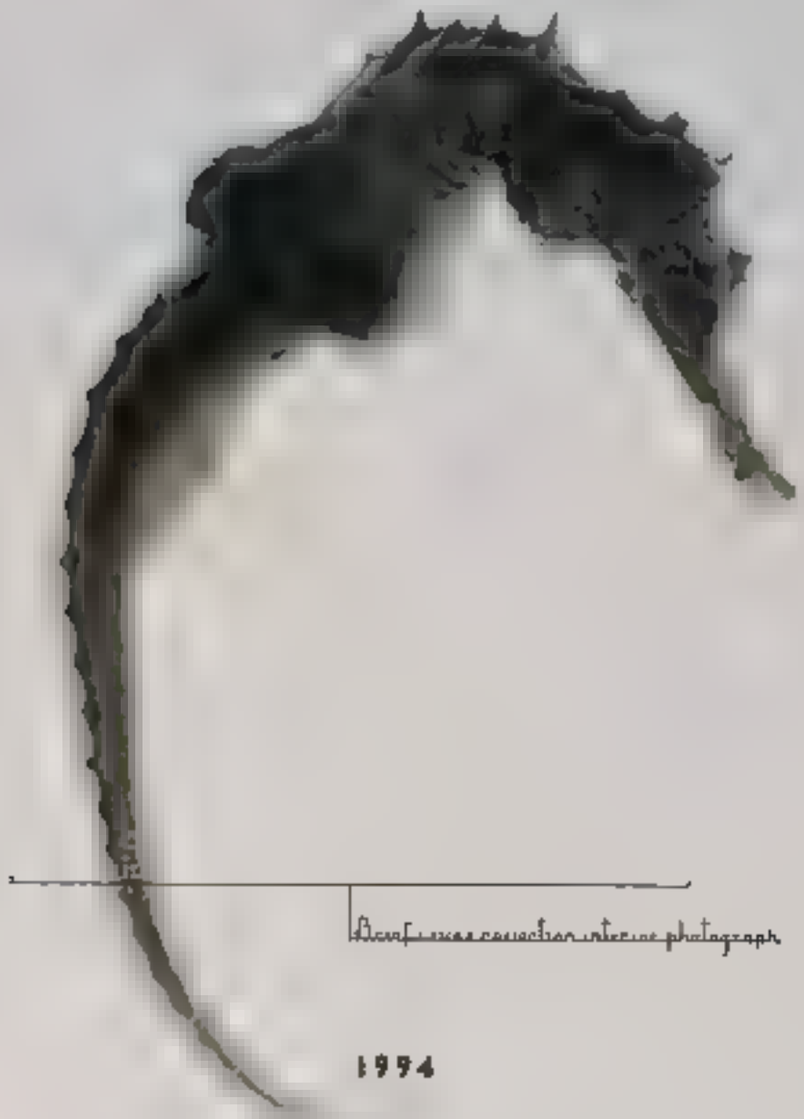
5 x 4 inch transparency

The Sandman no. 42 cover

1992

Photographic type photocopies, acrylic

Dia. 5 inches



Beneficial correction interior photograph

1994

Photography

5 x 4 inch transparency

bJr
l e
F S

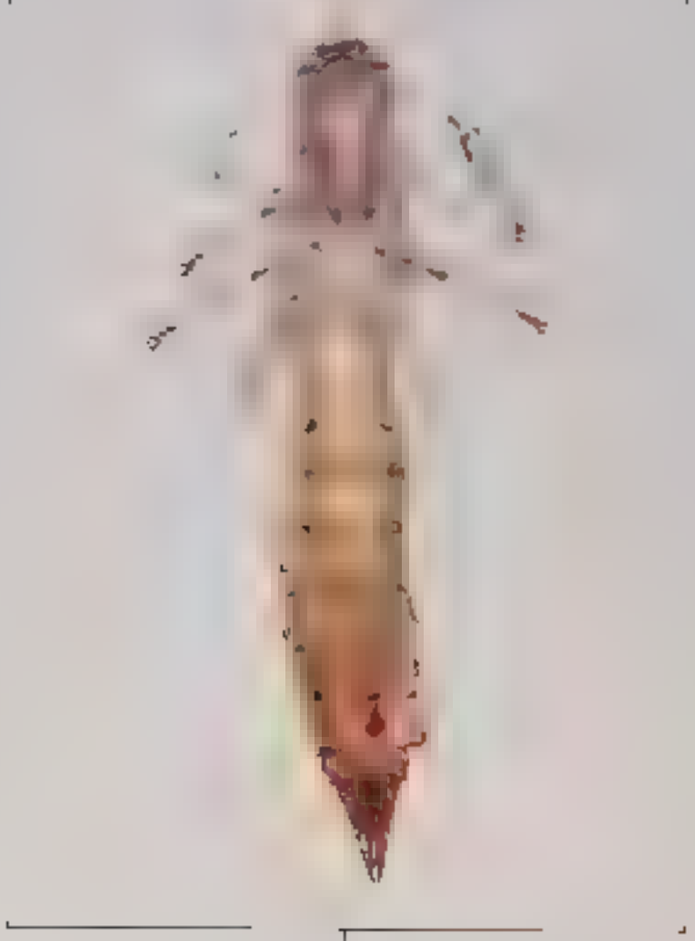
43 , sti wonder what k nd of
nsect the dol. is boiling. **NG**

The Sandman no. 43 cover

1992

Acrylic insect, copper dust, gold leaf

8 x 4 inches



Acrylic insect, copper dust, gold leaf, photograph

1994

Photography

5 x 4 inch transparency

The Sandman no. 44 cover

1992

Acrylic, color xerography

20 x 32 inches

Gray's xerox collection interior photograph

1994

Photography

5 x 4 inch transparency

45. What was odd about this, our only censored cover, is that the [illegible] was printed not only as a trading card but also in the various other countries that reprint SANDMAN and no one has ever noticed. The story was conceived during Kevin Eastman's stag night, which was celebrated in a local strip joint. I watched the dancers for the first [illegible] minutes, watched the customers for the next ten, then amused myself for the following three hours by bringing SANDMAN characters into my head, and finally in destroying the place. NG

The Sandman no. 45 cover

1992

Photography, acrylic, inks, dabber, hair

[illegible] inches

Brief, uncorrected, interior photograph

1994

Photography

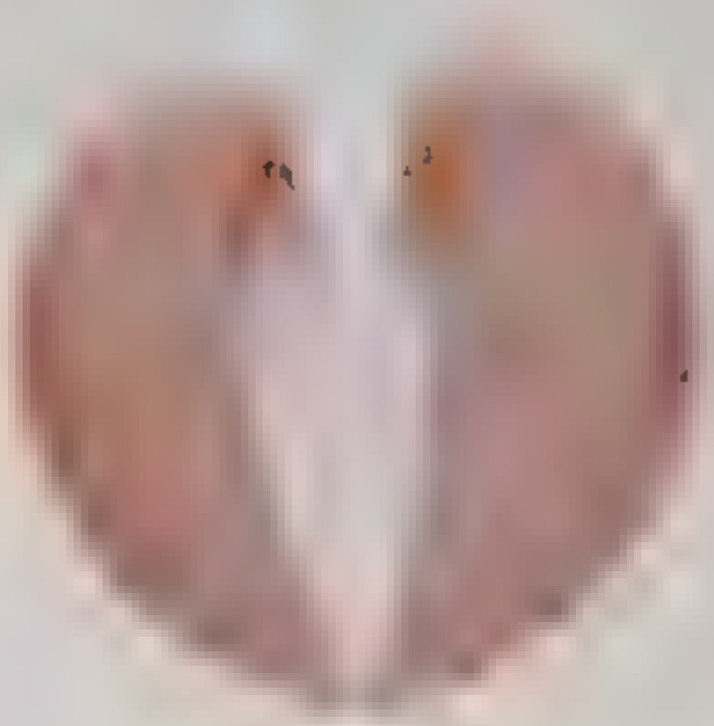
[illegible] inch transparency

The Sandman no. 46 cover

1992

Photography, acrylic, silk, resin, xerography

10 x 5 inches



Brazil, 1990 collection, interior photograph

1994

Photography

5 x 4 inch transparency

47 This was the first Vertigo issue. The thing that made Vertigo issues Vertigo issues was the half-inch-wide strip down the left-hand side. Dave took this very hard, as it threw off the six-panel design for the Brief Lives covers. I remember him offering all kinds of sensible aesthetic reasons for not getting the strip on the SANDMAN covers until we were done with Brief Lives. He failed. After a while, though, the left-hand-side strip became nominal, and then completely imaginary. **NG**

The Sandman no. 47 cover

1992

Acrylic, color xerography

10 x 5 inches

Brief Lives construction interior photograph

1994

Photography

5 x 4 inch transparency

ROLAND DRA

The Sandman no. 48 cover

1992

Acrylic, ink, and photography on canvas

10 x 15 inches

Brian Lewis collection, without photograph

1994

Photography

5 x 4 inch transparency

The Sandman 40 cover

1992

Photography

10 x 15 inches

Grayscale collection inkjet photograph

1994

Photography

5 x 4 inch transparency

My lowest point during the seventy-five SANDMAN covers. The images in my head and the poor relations that ended up on paper had never been further apart.

I had been doing a lot more work outside of the comics world and generally enjoying that a lot more. But, I was very aware that my "competition" in, for example, the record cover business were far more skilled and disciplined designers than me and/or were computer literate. Now, I've been an odd mix of techie and luddite for a while now. I saw no real contradiction in believing that computer musical instruments and midi sequencers were wonderful aids to composition, while simultaneously believing that if you plugged a modem into your home phone socket, that inside [illegible] your house and steal things.

Despite my friend Neil Jones's frequent and patient attempts to convince me that this was impossible, I was sure that even possessing a modem, let alone a whole computer system, had a whiff of evil about it.

So I put off the fateful day until eventually I capitulated and signed in blood.

Obviously, the Mac is a wonderful tool, approachable and powerful. Occasionally I wish there was a button on the side of it that says "Oh, you know what I mean," but generally it's been a godsend.

Words, Cut-collection-paperback-rearcover

1994

Photography, collage, Mac

2200 x 3100 pixels

Personal photography

1994

Photography

10 x 10 inches


ORLD'S
END

The last three Worlds End covers were faltering first attempts, but over the last two years I've come closer than ever before to realizing what until recently only flickered inside my head

The first three were originally straight photographs. I was never happy with them, especially nos 52 and 53, so I've reworked them from the original elements for this collection

What else can I tell you? The inn on the cover of no. 51 is the twelfth-century Mermaid inn in Rye. The face on no. 54 is not Jimmy Carter, and the moon on no. 56 becoming white and positive when the pub sign was inverted to a negative image was a completely unplanned happy accident. **DM**

The Sandman Series

1993

Photography, mixed media, transfers, canvas

4 x 5 inch transparency

Reconstructed photography, Pentax, Nova Lenguard

1994

Photography

10 x 10 inches

51 The conceit of the Worlds End stories was that they were tales told, in a pub, by travelers. So a pub sign seemed like a perfect place to start. "And the moon," I told Dave. "We need the moon." [illegible] assumed it was black for a reason.

This is the first SANDMAN [illegible] here.

52 Note the cover to SANDMAN no. 53 in Polaroid form.

53 Note the cover to SANDMAN no. 51 [illegible] Polaroid form.

54 My theory is that there would have been [illegible] Polaroids, but the unthinkable happened, and [illegible] bought a computer.

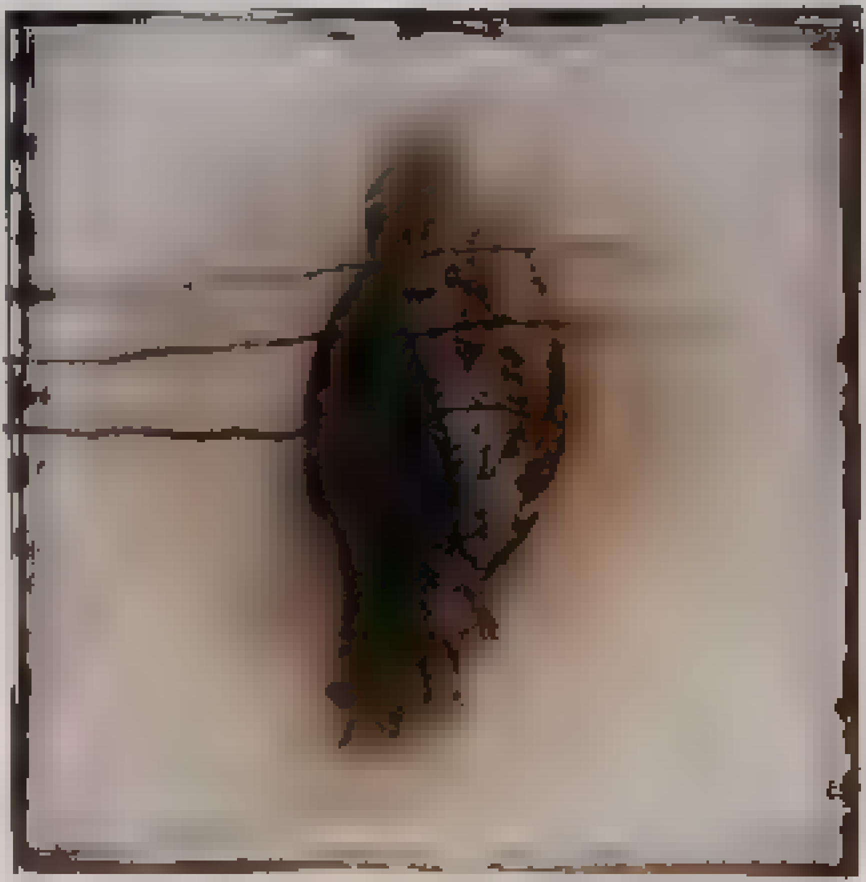
55 I think it was the discovery that he could make [illegible] that send Dave on the whole computer thing. NG

The Sandman no. 52 cover

1993, 1997

Photography, collage, acrylic, Mac

4 x 5 inch transparency, 2300 x 3000 pixels

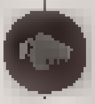


Personal photography [illegible] no. 50

1994

Photography

[illegible] x 10 inches



The Southern Summer

1993

Photography, courtesy, escape, Mac

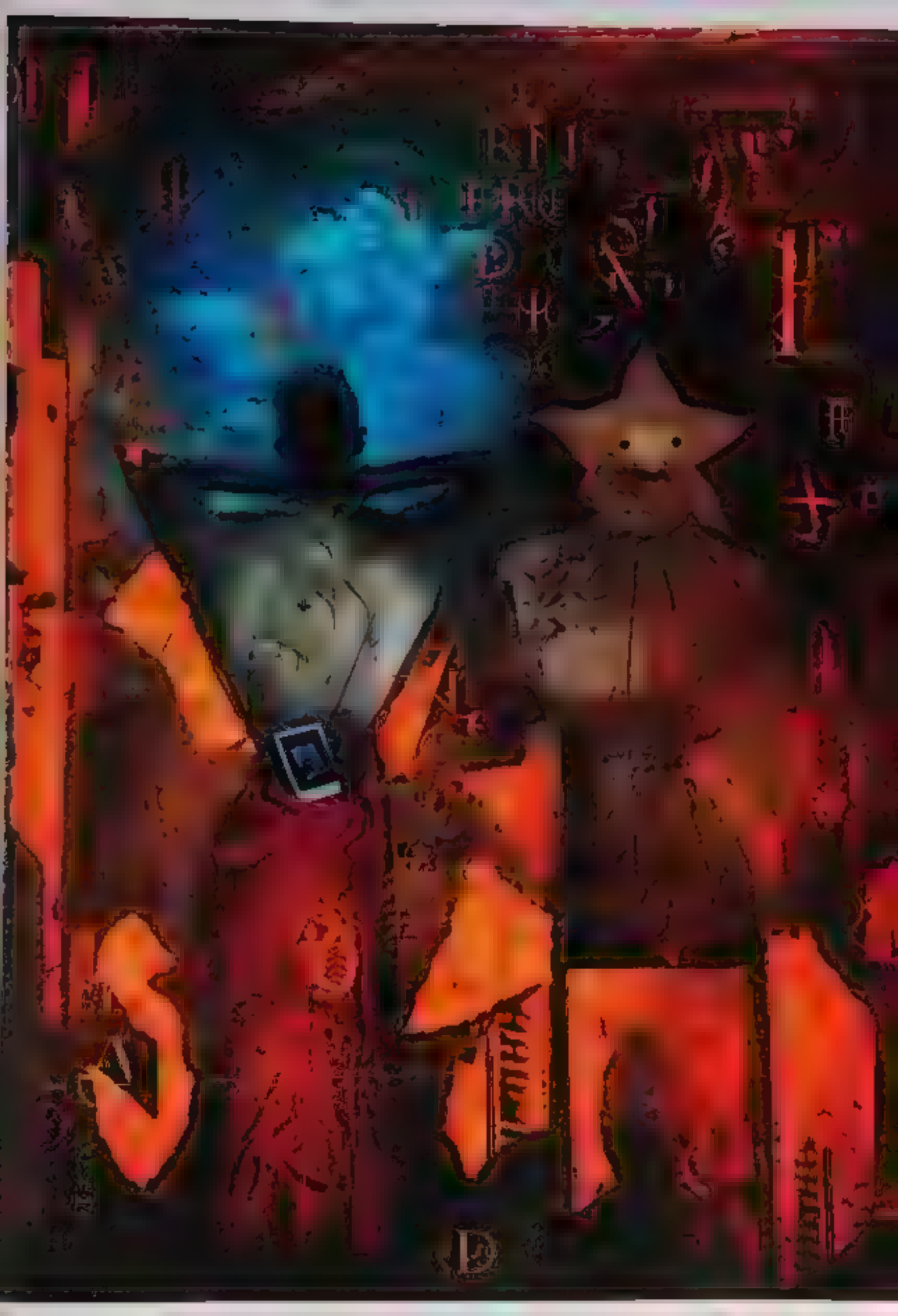
4 - 5 inch transparency 2300 x 3000 pixels

Personal photography Tonbridge Kent England.

1994

Photography

Our Lovers



The Sandman no 54 cover

1993

Photography collage Mac

2100 x 3000 pixels

Personal photography Stuyvesant Esquard

1994

Photography

www.Munches.

Im Sundmann 55 cent

1993

Photography collage, Mac

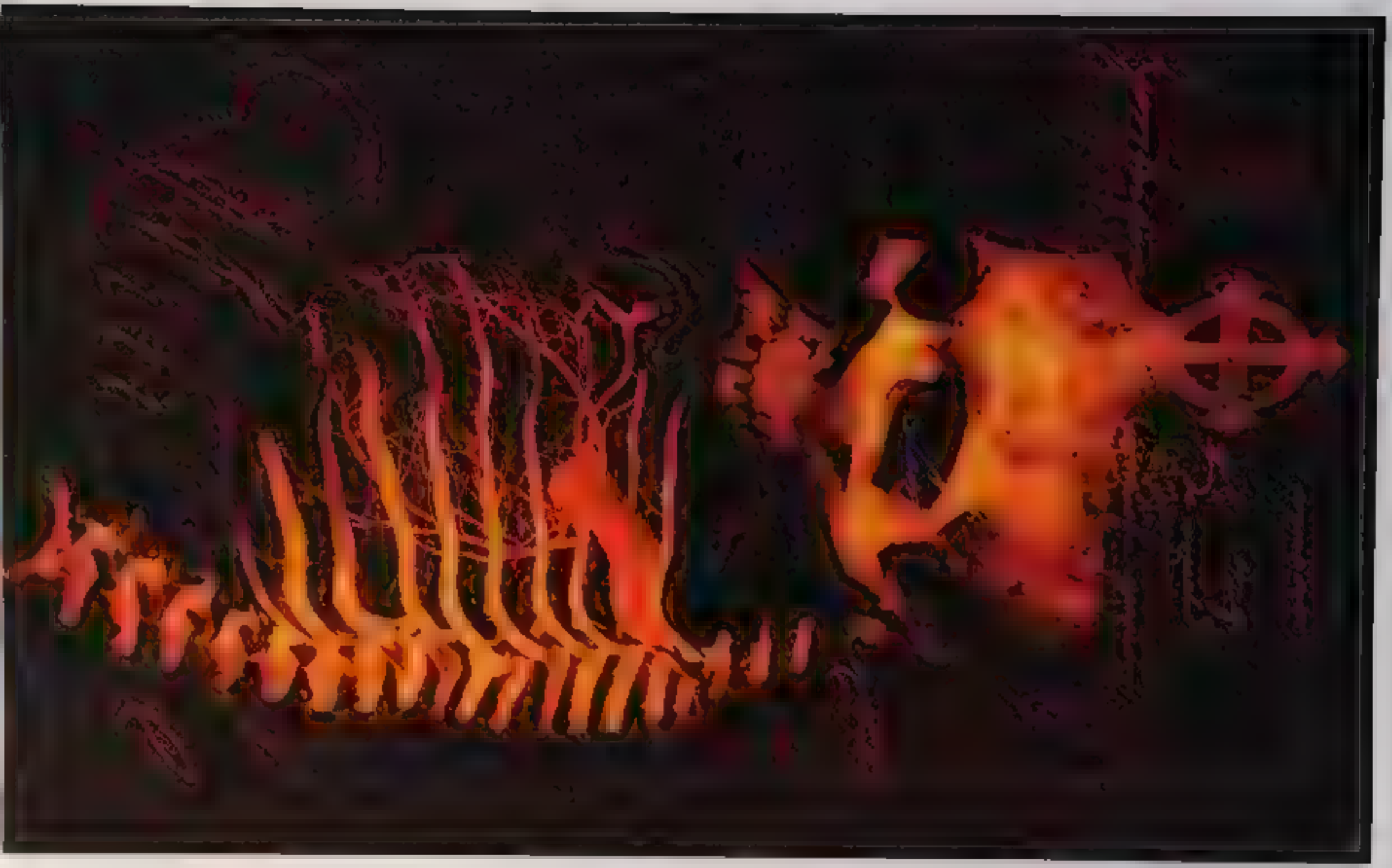
2100 - 3000 pieces

Personal photography, Kunst Kart Lugano

1994

Photography

Vienna



The Sandman no. 56 cover

1993

Photography, image: Mac

2100 x 3000 pixels

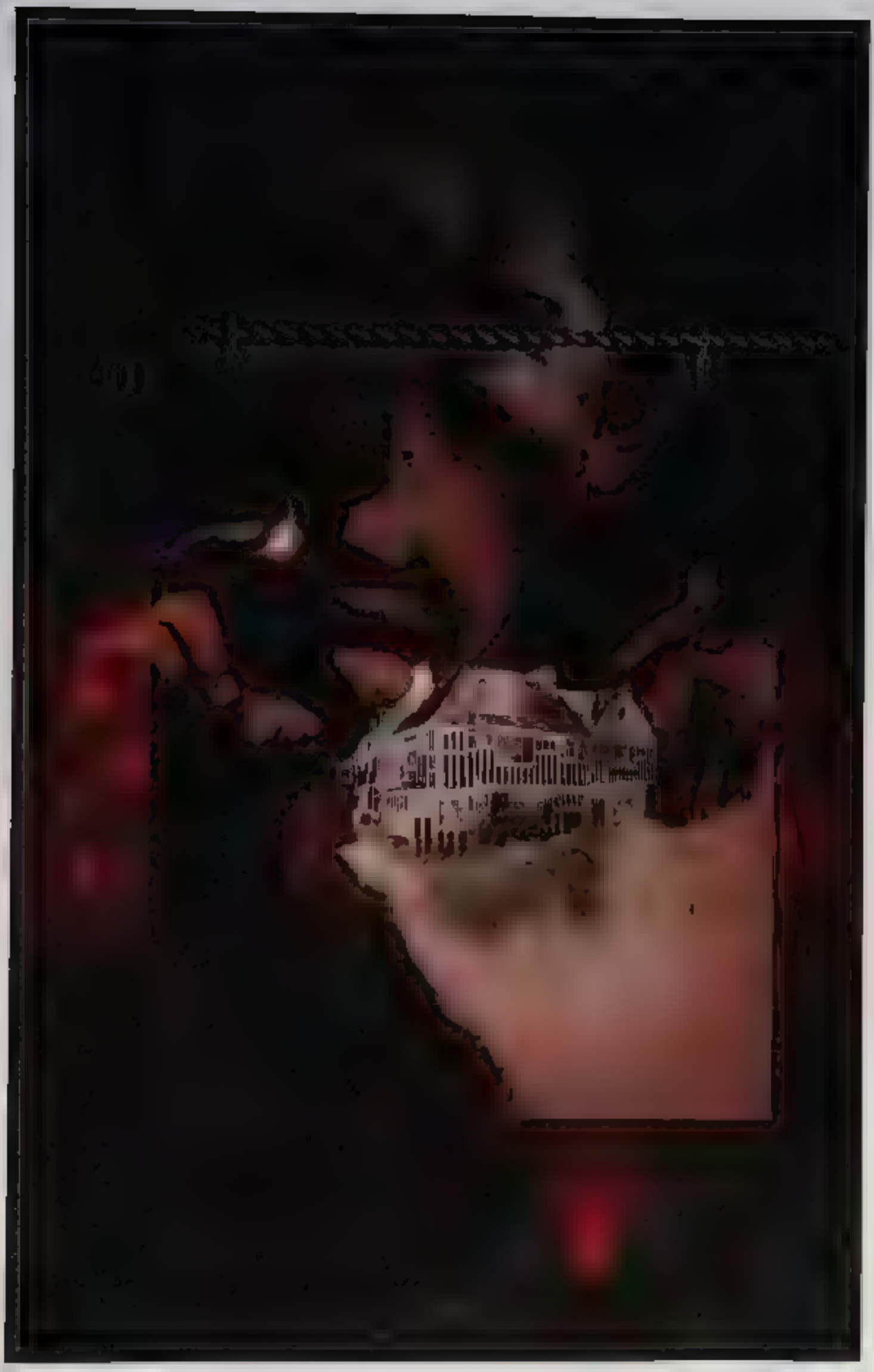
56. Look: The negative image of the cover of no. 51 means that the black [illegible] now white and glowing. I knew it was black for a reason. NG

Preserve photography, uses: Kent, England

1994

Photography

10 x 10 inches



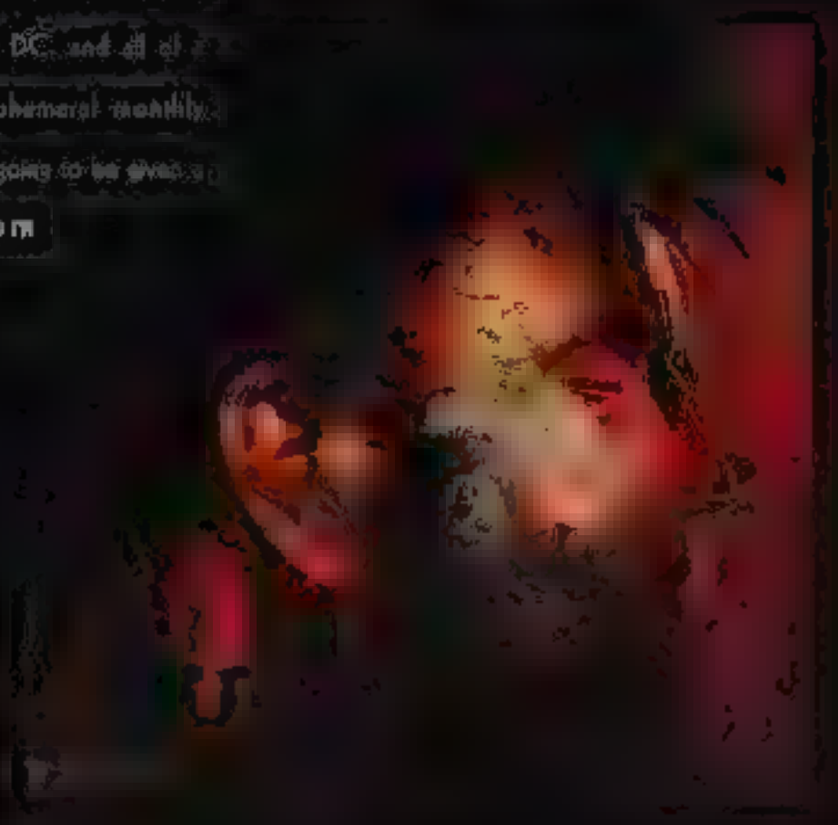
The Kindly Ones collection paperback portrait

1996

Graphic photography, 11 in.

2043 × 3130 pixels

When the Kindly Ones series started, something had changed. The idea of doing the collected covers book had been accepted at DC, and all of a sudden these ephemeral monthly experiments were going to be given a permanent home. DM



The Kindly Ones collection hardback portrait detail

1996

Graphic on photographic film

137 × 1257 pixels


The
JANITOR

57 was started five times. Once with a painted composition that I liked as a doodle but just didn't work in paint. **57. The Kindly** Once upon a time, was Dave's chance to cut loose with. Once, with this image scanned and ta[illegible] the computer and more than [illegible] toned and played with in the computer [illegible] computer to create images that did [illegible] all no joy. This was dumped. I [illegible] not quite accede to reason. The old DC I was running a bit late, [illegible] only thing I asked for was the [illegible] I got depressed and ate ice cream. [illegible] line, string or ribbon on the first [illegible] I was getting a CD-ROM authored, [illegible] few cents [illegible]

Simon Banton, was working on [illegible] These were far and away the [illegible] deciphering a signature on a drawing. [illegible] strangest of the covers, I would [illegible] using computer-enhanced filtering. The [illegible] telephone Dave and talk at him. [illegible] signature looked convincingly like [illegible] listing images, emotions, rel[illegible] Picasso. He said if he and the owner [illegible] characters, and somewhere [illegible] proved it was the real thing, not a [illegible] babble he would find his [illegible] middle-period Charlie Picasso for [illegible] **NG** example, he was up for ten percent, [illegible] but I digress.

A print of the drawing hung on the [illegible] wall and was quite beautiful. I made a [illegible] small sketch of an idea suggested by [illegible] the drawing for a way of handling the [illegible] three figures. Version three was a [illegible] drawn version, version four a paint-[illegible] and-photo version and finally this [illegible] version, by far the best and most fun [illegible] to do. The clay and wood figures are [illegible] wrapped in thread, dressed in Thai silk, [illegible] and collaged with sepia-toned [illegible] photographs. This was fit with [illegible] projected slides and photographed, [illegible] scanned and touched up in [illegible] Photoshop. D M

Dimensions: 57 mm

1993

Workstation, Adobe Photoshop, Hasselblad

Size: 2817 pixels

Personal photograph

1997

Photographs

35 mm

Die Sammlung

1993

Das erste Thema photographischer Arbeit

1860 - 2817 Werke

Personalphotographie

1997

Photographie

25 Werke

58. 59. I asked Neil if he had any fish

Neil told me about the child in the fireplace scene for no. 58 and then two weeks later withdrew that suggestion, saying it would appear in no. 59. These two covers were done together continuing with the sculptural figures from no. 57.

At this point the prospect of a fish in the storyline looked dim, but I remained hopeful. ▷ ◼

59. "You put some fish in this one," said Dave when he read it — and after he had unsealed the cover.

"Um, yes."

"Why didn't you tell me?"

"I wanted to put fish on the cover."

"You never mentioned the fish. You just told me about the kid in the fire."

"Um. Sorry. I forgot."

"Well, don't forget next time. Fish, fish."

"Yes."

"Fish."

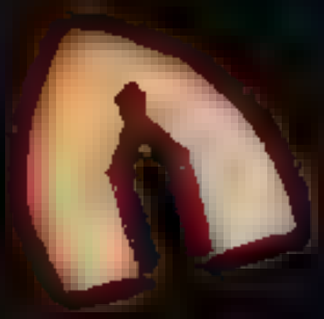
1997

Dustcover Photo

1993

Silkscreen Photo

1860 x 2817 pixels



90. I'd bought these heavy keys for a certain shot in MR. PUNCH, a comic I was working on at this time with Neil. Actually, some Punch props cropped up on a few of these covers. I couldn't believe Neil still didn't included a fish in the storyline. Didn't he realize how great fish were? ■■

Personal photographs

1997

Photography

Sears

The Sandman Files

1994

Edward Hand figure with microscope photographed for

61. A beautiful old microscope found in a friend's antiques shop, and another odd figure (with Neil's face). ▶ ■

Personal photograph

1997

Photographs

Sleeping

NEIOL
3X

The Sandman #62 cover

1994

Photography, Film

1860 x 2847 pixels

62. Neil wanted a quote from The Doll's House on this one, so I included Cathy Peter's hand from the cover of 16. [illegible] 62. This chapter was str[illegible] reprint of SANDMAN [illegible] reach it has an image [illegible] SANDMAN no. 11 on the [illegible] that I have a rather [illegible] more numbers and told Dave [illegible] reprint of SANDMAN [illegible] such a pretty cover I never w[illegible] the devil. Now it can be told. **NG**

Scanned photograph

I'm beginning to suspect that Neil just can't write fish. **DM**

1997

Photography

25 pages

63. Neil suggested an image of some hair. I think this is my all-time favorite SANDMAN cover. Don't know why. I was really coming to grips with the computer, and the edit on this image was a pure joy. When you make a painting or drawing you rarely get surprised by it. Certainly the solid expressive mark or texture excites you, but you know what you're going to get. Impact looking at your own work that you are looking at other people's. I worked on each element for this cover separately and then composited them very quickly at the last minute, [illegible] 63. I love this one. I remember laughing out loud as they fell into place.

The Sandman #63

1994

Clay and Wood figure photographs with Mac

Photographs

1997

Photoshop

Sandman

84. Completely gutted to find out that Neil wrote several fish into the last few issues and didn't tell me. I missed an opportunity. Depressed and disgusted I reused some of the preps from earlier covers, including the hourglass from #1. (Hourglass incidentally, is the name of my design studio, taken from [illegible] **the Sign of the Hourglass**, and also the fact that I'm always late.) ■ ■■

Unpublished Covers

1994

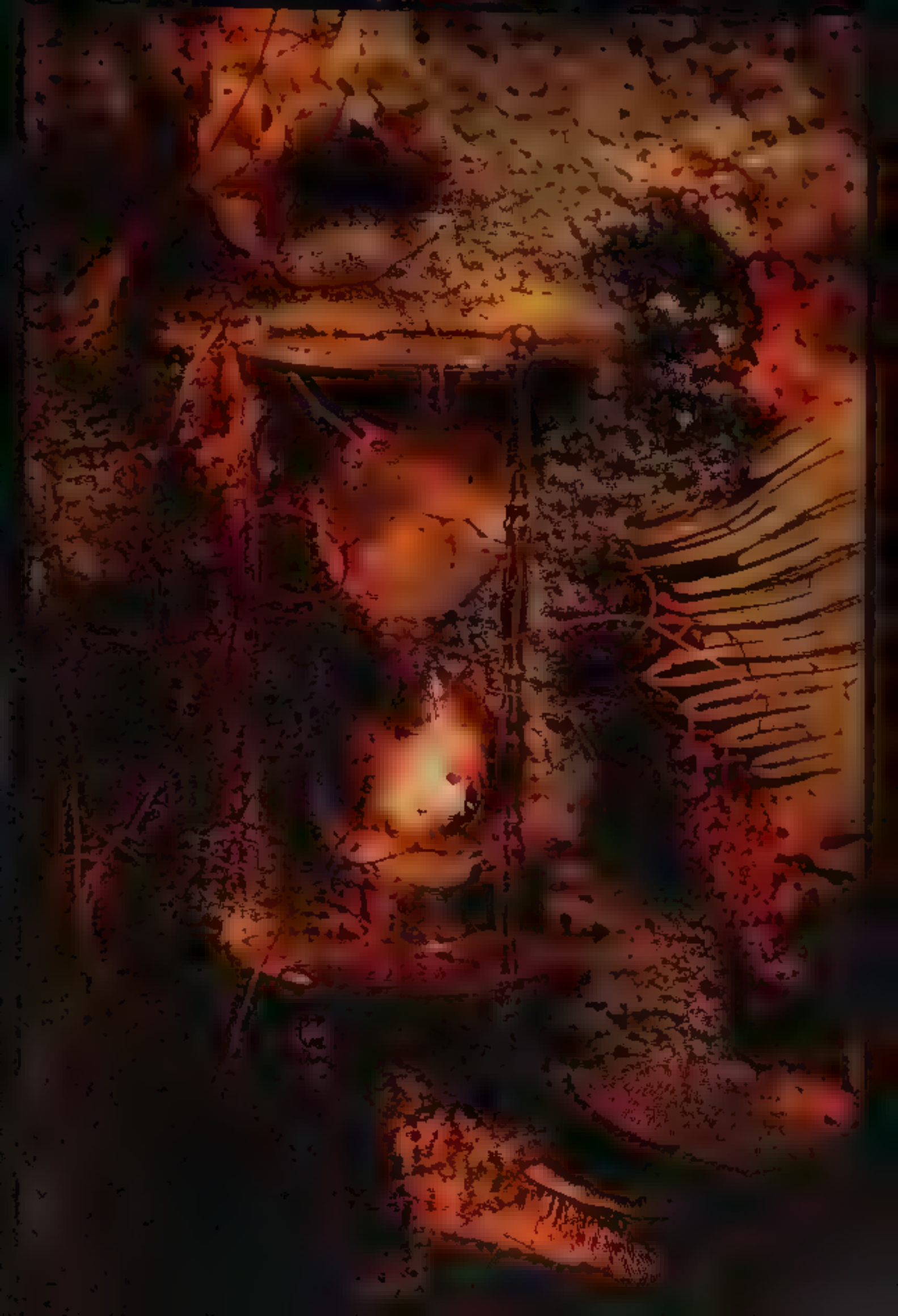
Sandman photographs unpublished Issue

Personal photograph

1997

Photographs

Issues



Dr. Sandra vs. 85 more

1994

Ringed Dead figure photography III

1450 × 2167 px

85. This gover's most important bit is the small piece of skin that stretches below the front teeth when the lower lip is pulled down. Little things. :D

Second photograph

1997

Photography

3 Sources

Dr. Sandra vs. 85 more

66. The cockroach was sitting on my drawing board, right in the middle of my blank drawing board, legs in the air, brown and dead. What a strange place to die. I think I'll crawl into the middle of this brightly-coloured flat space where there is absolutely no possibility of food in the hope that I die and am reborn a hundred thousand times on presumably thought. D M

66. I mostly remember phone calls where I'd say to Dave [illegible] "Could I have a lot of [illegible] next one. Maybe a pa[illegible]" He'd say "What about [illegible]

Dr. Seuss on Bizarro

1994

Soft watercolor, lithograph, water ink, photography. The [illegible]

[illegible]

[illegible] photograph

1997

Photography

Stamp

[illegible]

67. Stuff the wind

I went to put a fish on the cover and I'm GONNA put a fish on the cover, partly because it's an important statement I need to make, but mostly because that bloody fish has been in the studio too long and is stinking the place out. Why wasn't it in the fridge, I hear you ask? Well, who thinks of such practicalities when you're getting

67. I wrote a sequence with with petulant authors and their fishless rainbow-minded Delirium holding scripts! DM

a fish on a string, while she spoke to someone playing the piano in the issue following this one, and forgot to mention it to Dave. Why did he wrap this moving in string and place it on a music stand with a rainbow behind? Perhaps we will never know. If it was unbearably lovely, surely this cover

SANDMAN no. 68

Whenever I asked Dave what was going to be on the cover of this issue, he said it would have to be a surprise, as he was unable to explain it. NG

The Sandman 67 cover

1994

Fish. Tiny pure white tank, orange photography. Flat

1860 × 2817 pixels

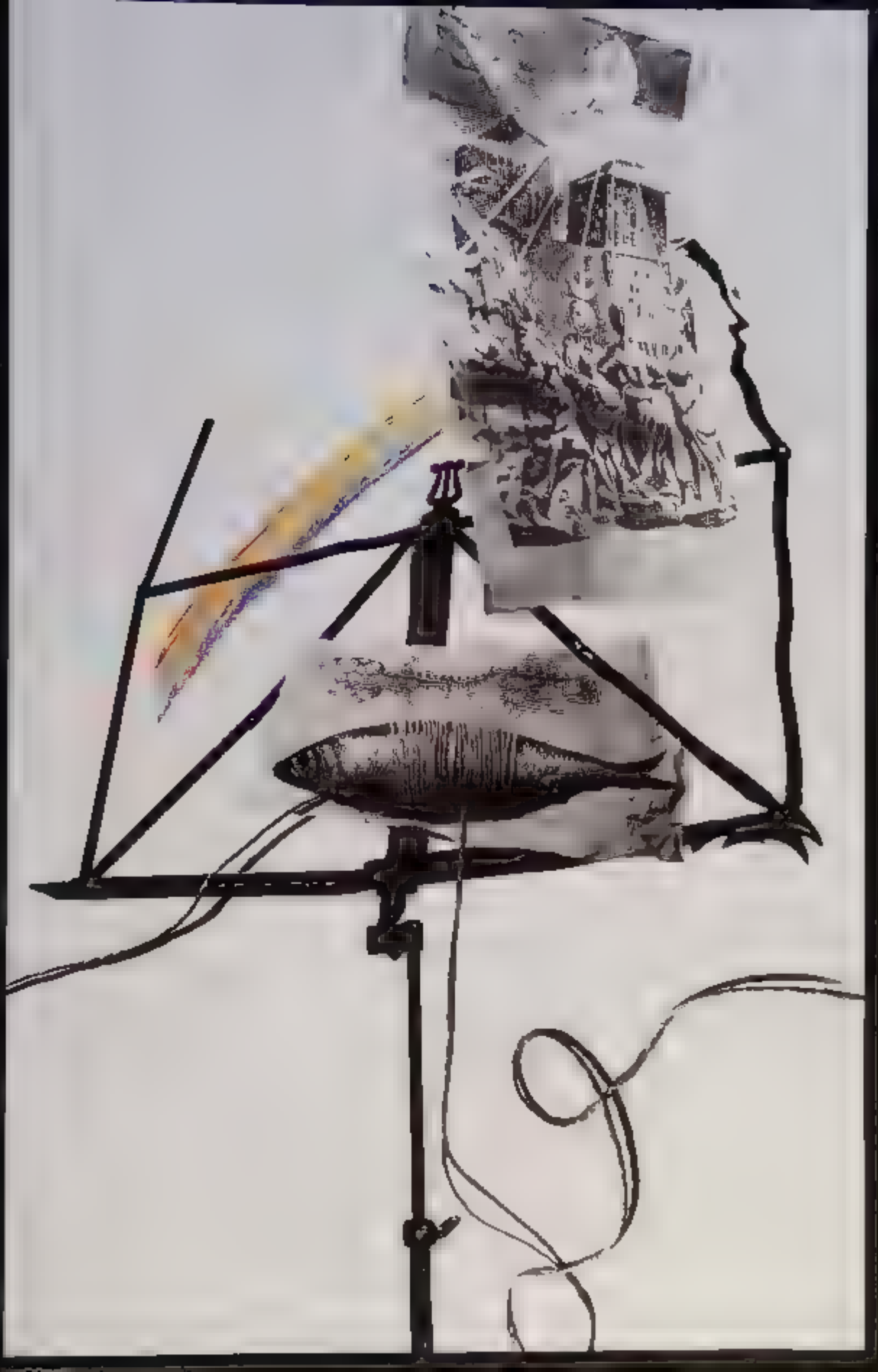
Cover composed

1997

Photography

35mm

Fish, tank, orange, white



The Sandman #75 cover

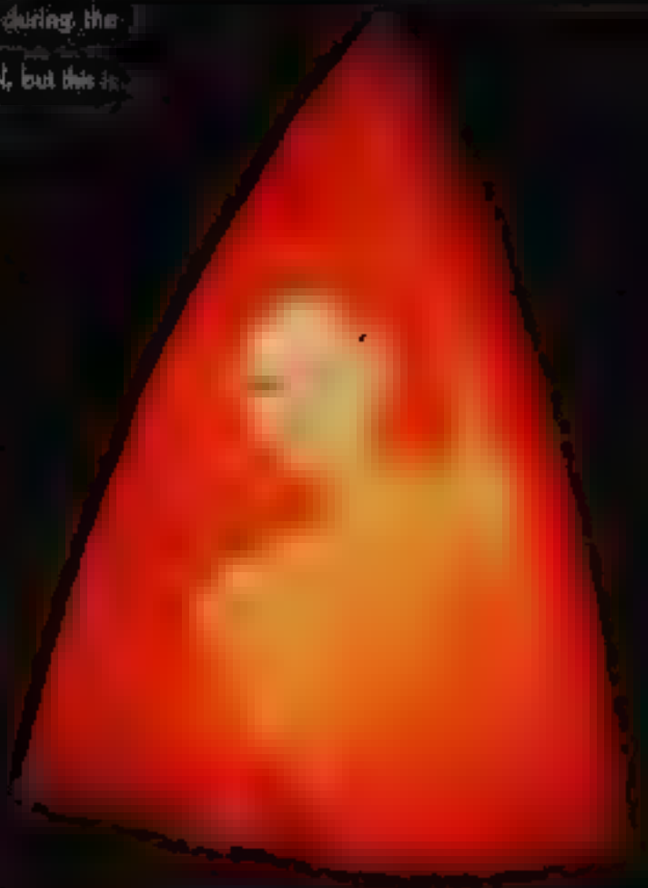
1996

Slab, acrylic, silk, hand photography. The

DR: The really odd thing is that Neil, without seeing or hearing about the cover to no. 67, wrote a fish ON A LEASH

[illegible]

synchronicitous moments during the seven years of SANDMAN, but this is the unlikeliest. **D M**



Personal photograph

1997

Photography

The Sandman #69 Cover

1994

69. The background is an old fireplace and a typewriter's tray. Both were doused with natural gas minutes prior to the photographing. This was an important moment, I think. ▶

Dust Tiger Tray, clay figure, silk, photographs, Flex

Wire, Gasoline

69. The end of the ribbon that begins at the start of The Kindly Ones. NG

Recent photographs

1997

Photographs

Sunset

What a strange feeling

Like a friend coming to stay for a long time, so long that you planned all sorts of things to do and see, so long that you wondered what you'd do with all the evenings, and secretly wondered if you'd get bored with each other's company. And then suddenly you only have one week left, and then a couple of days, and then they're gone, so much undone. I find myself at the airport saying, "I was sure we were going to repaint the Sistine Chapel while you were here."

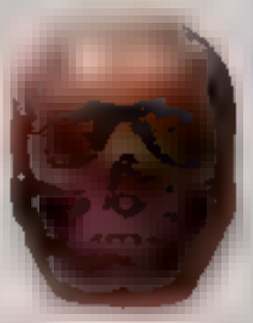
Oh well, a final few words. Single objects against flat color backgrounds, a clay torso with superimposed wet soil details, a slow-shutter image of my wife making a candlelight heart in a black room, a tiny dead baby bird, found on the steps of Rye Art, my local gallery and creative hub of the Cinq Ports, a request from Neil, a quote from the cover of no. 13, a skull from the dancing skeletons, adorned with rose leaves and ballpoint pen crosses, a chrysanthemum, its petals blended with eyes for the world awakening. **DM**

The Wake covers collection

1996

Photography, text, pen. Mac

227 x 2319 pixels



The idea for The Wake covers was one of simplicity, the calm after [illegible]. Even so, none of the four images is quite as simple as it first it seems. **NG**

The Wake collection interior photographs, [illegible]

1996

Photoshop, Mac

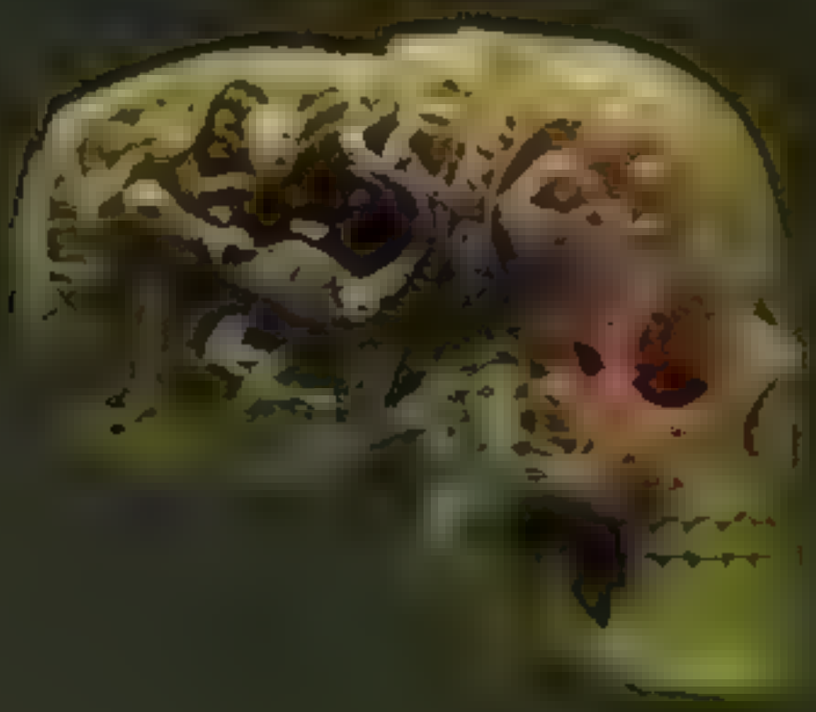
[illegible] x 901 pixels

[illegible]

1996

[illegible]

1400 – 1406 [illegible]



[illegible]

1996

[illegible]

[illegible]

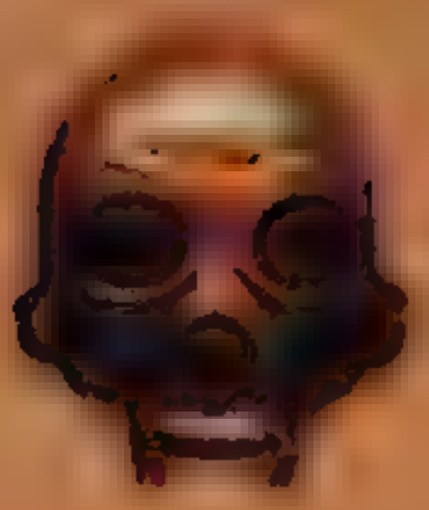
Wake

The Sentinels Lunches

1996

Photography only refer dead world Mac

168 x 216 pixels

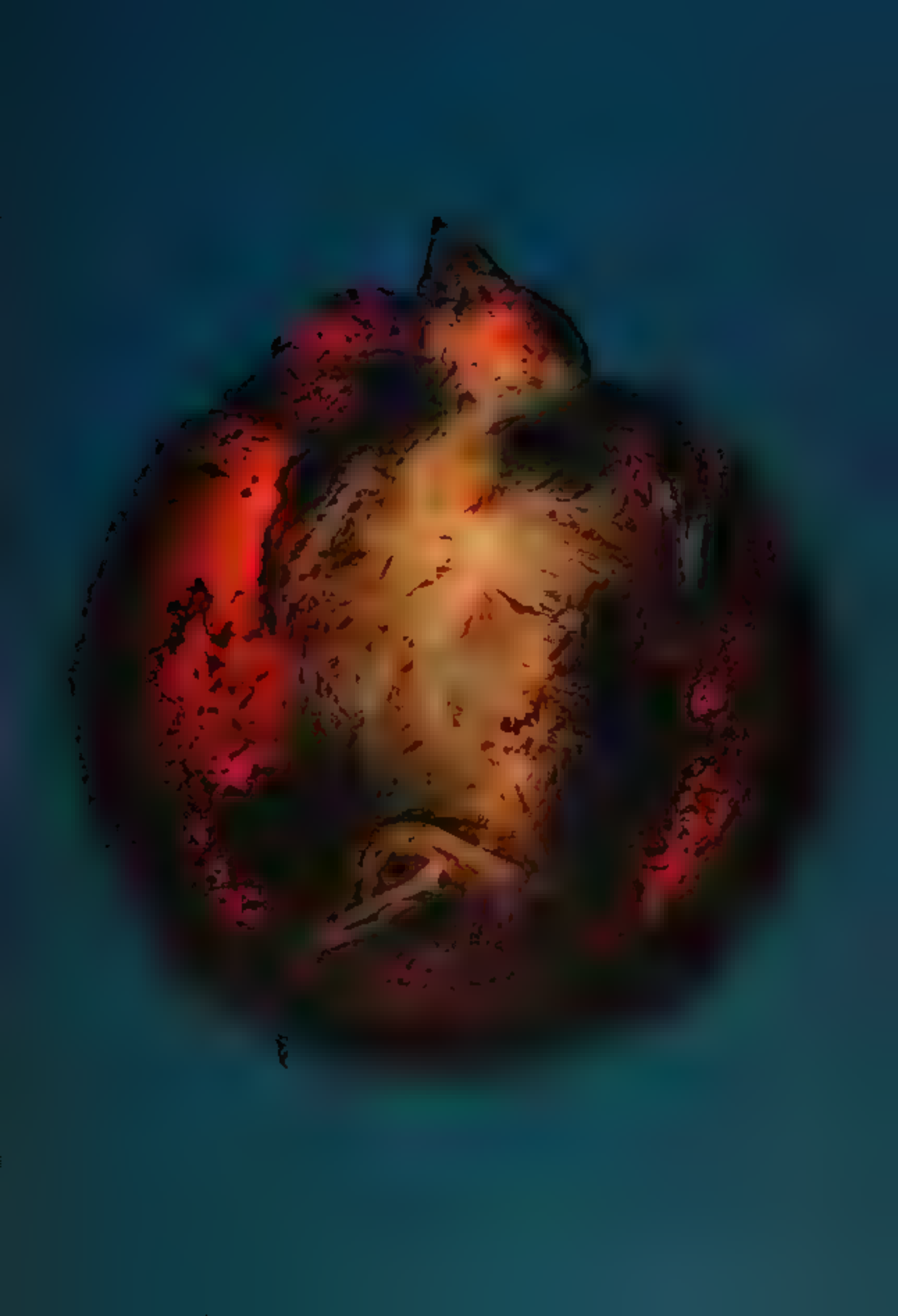


The Wonderwoman secret photograph

1996

Photoshop Mac

736 x 832 pixels



[illegible]

[illegible]

[illegible]

[illegible]

1996

[illegible]

[illegible]

The Wunderkinder Photographer

1996

Photography Mac

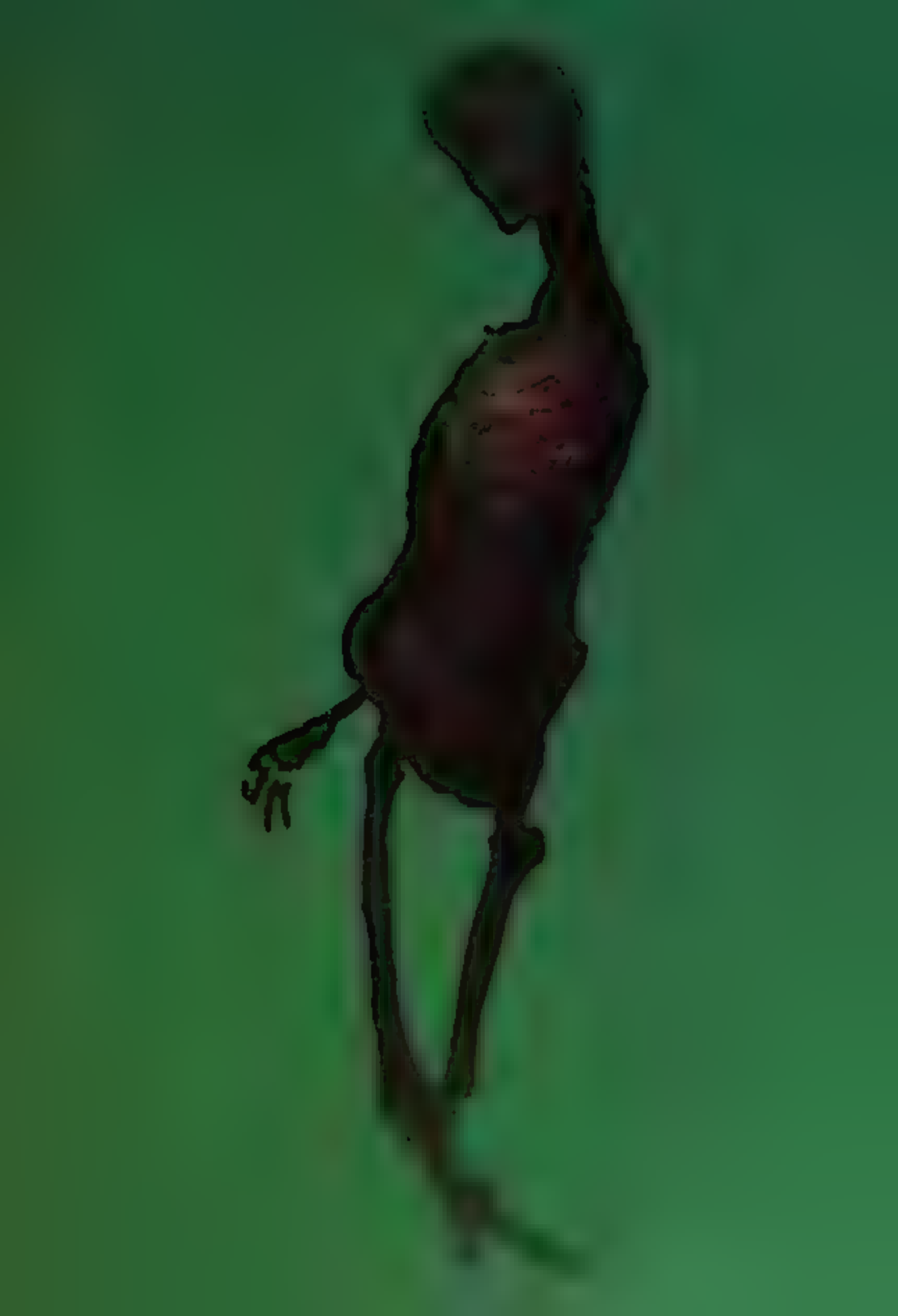
Size 25 pages

The Sandman Fiction

1996

Photographic Art Design Mac

Size: At press



The final two covers proved to be major production numbers. The cover for no. 74 includes a cup and jug contributed by Jon J Muth, the artist on that particular issue.

I composited the figure image together in the computer and made "dye-sublimation" prints from them (a digital process where dyes are sublimated and sealed, creating a photographic quality print).

I intended to mount the prints in a distressed wooden frame and seal them in resin while adding copper dust and earth as it hardened, and one cold January afternoon that's exactly what I did, and it looked wonderful for about twenty-five minutes. Then the resin melted the print sealant, chemically reacted with the dyes, and exploded. You see? They don't teach you this stuff at art school. How to draw pot plants and use the liquid wax machine, sure, but anything on the consequences of moving digital prints with embedding resin? I should cocoa.

Number 75 consists of a large (6 ft.) graphite drawing smothered in soil and varnish which wouldn't dry, and an antique sewing table handed down through the generations of my wife's infinite family. The drawing dripped gloopy varnish puddles on the floor of the photographer's (Pinpoint) who I'm sure were more pissed off at me than they appeared.

Other pieces here include the covers for the three "gallery" comics, collections of single illustrations on a theme, the piece I did for my gallery show at Four Color Images in New York, which included various SANDMAN covers and the large painted version of the cover of no. 35 which I completed as a centerpiece for that exhibition. Also included is the cover for Micheál Ó Suilleabháin's CD **Gaiseadh/Flowing** because it is a Sandman-inspired image, because Micheál's previous CD was my first music industry commission, and the A&R man responsible, Declan Colgan, knew my stuff through SANDMAN, and because, like the cover for no. 74, this piece also had an explosive pastiche. **DM**

The Sandman Century Plus - front cover

1994

Photography, dust, paints, pastel, metal frame, clay, resin, Mac

2100 x 3000 pixels

The Lady Fly Tongue - creative image

1995

Photography, vector, cactus, Mac

1500 x 1500 pixels

74 Jon Mutts and Dave McKean

it one time of letting

Tabouratives

whole SANDMAN

1996

Photography, resin, copper foil, and watercolor on paper. The

1995

NG

[illegible]

1998

[illegible]

2000 - 3000 [illegible]

[illegible]

1998

[illegible]

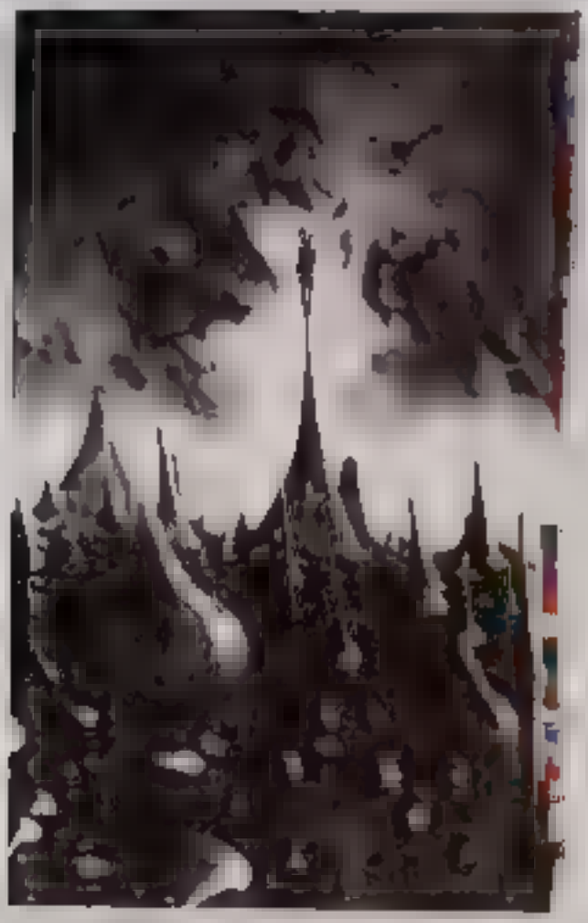
[illegible]

vintage bowery lead cover

1995

Acrylic photography, rice stems, color bars, Mac

[illegible] 3000 [illegible]

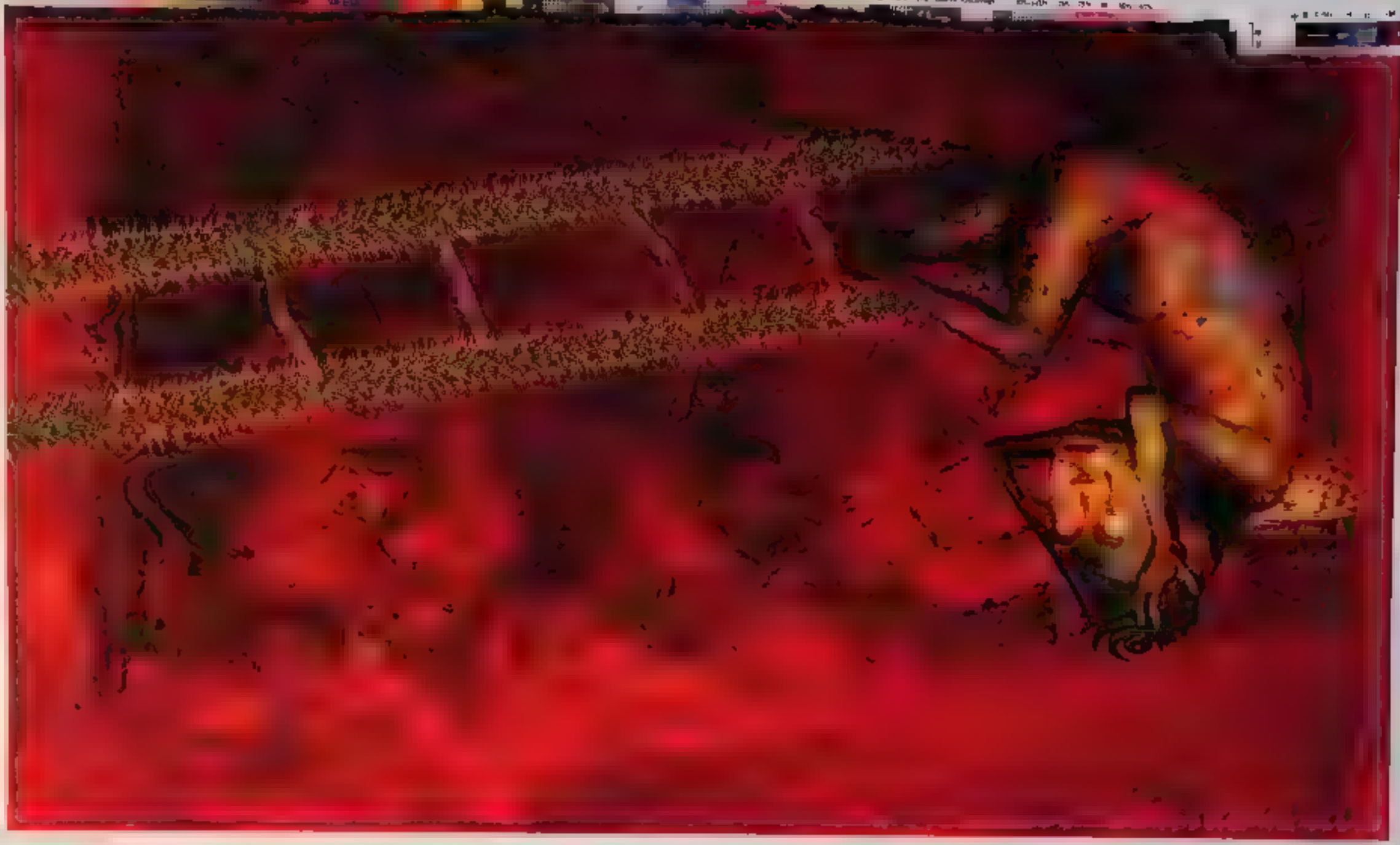


[illegible]

1995

Photography, [illegible] Inc

[illegible]



[illegible]

1992, 1997

[illegible]

2300 x 3200 [illegible]

[illegible]

1996

[illegible]

46 x 38 inches

[illegible]

ORPHEUS

Michael O. Sawyer, Lemon Drop

1995

Oregon photographs, Inc.

3000 x 3000 pixels

Michael O. Sawyer, Summer Evening, Oregon

1992

Photography, mixed paper collage, copper dust, wax

12 x 12 inches

Documents Dreams of the Common Kind (Denver)

1992

Oversize photographic environmental objects

24 x 36 inches

Waste Evacuation interventation

1993

Photography Mac

3000 x 3500 pixels

Lost Innocence

1997

Oeuvre photographique réalisé pour le cinéma, scénographie

2 minutes

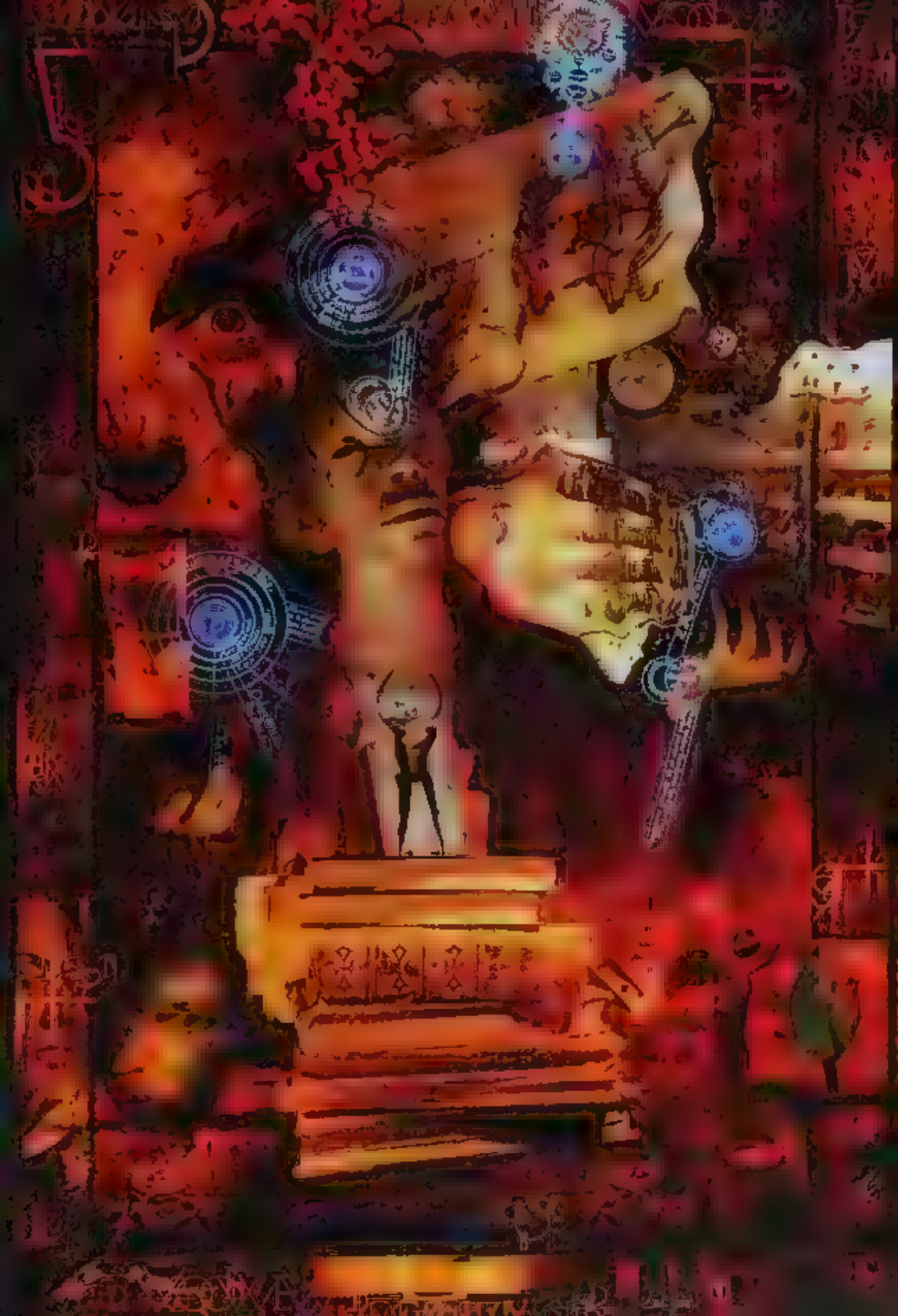
[C A T]

Panneau photographique pour l'exposition

1997

Photographie

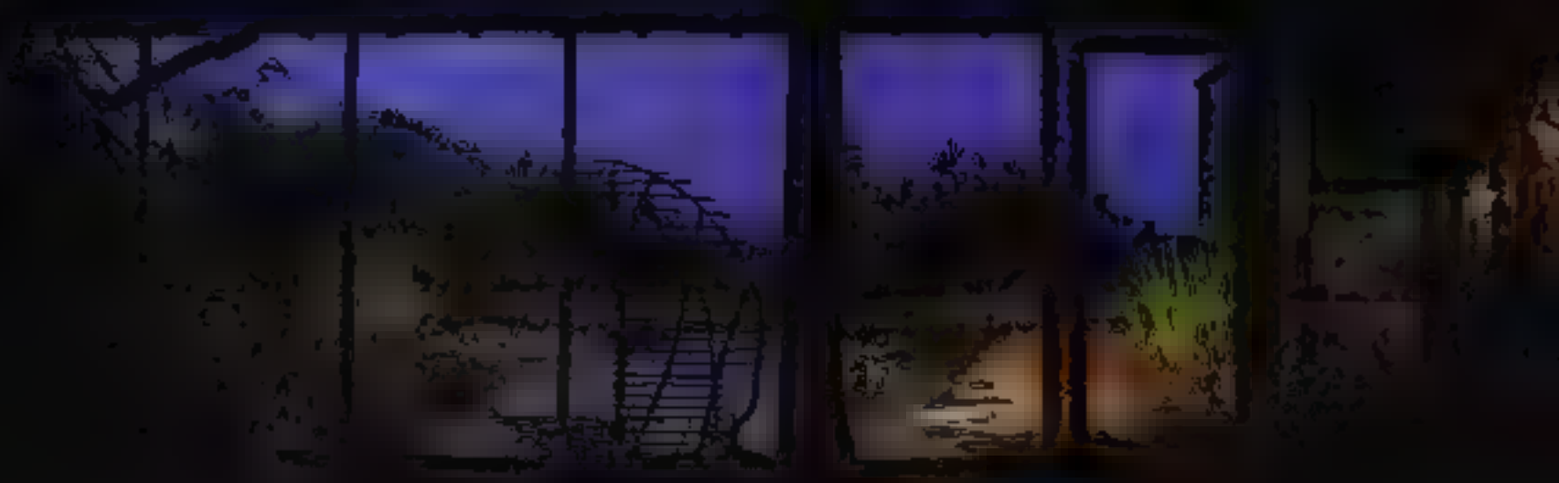
35mm



I've lived and worked in Kent for 16 years now.

It is silent and black at night. Recently Hale-Bopp appeared right outside my window.

You have to walk over a rickety wooden bridge to the studio. There are fish in the pond. I read in a book that if you feed your fish from the same place at the same time, every day, then slowly, over a period of years, they will learn to come to you for food. It took me for about a week.



Personal photograph

1997

Photograph

Downstairs is for painting, drawing and constructing. Upstairs is Clare's office space and my computer area and storage. DM

Personal photograph

1997

Photography

EPL

[illegible]

1997

[illegible]

Hourglass II is an [illegible] large 17th-[illegible]
Gem and is used for photography and recently as a film studio.

Born 1963. Attended Berkshire College of Art 1982-86.
Several comics, somewhat Neil, MR. PUNCH, Signal [illegible]
Notes, some solo ARKHAM ASYLUM [illegible]
Morrison Voodoo Lounge with The Rolling Stones [illegible]
Chocolate Autopsy with Iain Sinclair. Cover on my own [illegible]
Loads of CD covers for Michael Nyman, Tim Arnold, Simon [illegible]
Happy Teaching Wife, Spraycan, Alien, Front Line Assembly, [illegible]
Bill Bruford, Bill Laswell plus [illegible]
Also kids book with Neil, The Day I Swapped My Dad for [illegible]
Two Goldfish.
[illegible] Sony Playstation [illegible]
Also exhibitions in US and Europe.
Also awards.
Currently at large recording music (Mixed Metaphors CD), [illegible]
directing short films (The Week Before Whacko) and [illegible]
collaborating on feature films (The Valcano).

[illegible]

1997

[illegible]

[illegible]

Thanks to Bob Watt and all at Splash of Paint Design, Thiele, all at CPL Reading and a at P npoint Photography, Heathfield, who have all contributed by photographing the original works patiently and faithfully. Thanks to all at Ashford Scanning and Vector Computers for computery, scannery business of the highest order (?).

Thanks to the models Gaiman, Neil Jones, Cathy Peters, Tim Hobday and Victoria Clarke.

A huge and hairy thank-you to Karen Berger for entrusting the shopfront to me, and to Alisa Kwitney and Shelly Roeberg for gentle reminders.

A completely inadequate thank-you to Clare who has been my partner in life, crime etc. for, my God, nineteen years. Around the me o SANDMAN nos. 3 or 4, she took a major step, and decided to quit her job and join Hourglass with me. She is the reason I can spend so much time actually making things, rather than drowning in paperwork (which is what pay to do). She is also the inspiration for many of the things that get made.

Also thanks, although they d rather have an icecream, to our third creations Yolanda and Liam.

And finally thank you to Sandgeezer deeply and w e o evocative w ds names, Neil. Give me a minute to catch my breath and I'm ready for the next seventy-five-issue miniseries.

Hello? Neil? hello?

Sandman Reading card

1993, 1997

Acrylic on photographic film

2200 x 3000 pixels

Sandman Reading card

1995

Acrylic, copper leaves, photography, film

800 x 500 pixels

AND ALL THE NIGHTS ASLEEP

AND ALL THE COUNTED SHEEP

AND ALL THE LITTLE DEATHS

AND ALL THE FINAL BREATHS

THE RUBBISH I HAVE READ

DETRITUS IN MY HEAD

AND JUST AS I AM SURE

I'M NOT DREAMING AFTER ALL

I SAY AND DREAM, SOME AGAIN

ASSEMBLED HERE FOR THE FIRST TIME, WITHOUT ANY ADORNMENT OR DISTRACTION, ARE THE STUNNING COVER IMAGES CREATED BY ARTIST DAVE MCKEAN FOR THE SANDMAN, ONE OF THE MOST ACCLAIMED AND AWARD-WINNING SAGAS IN COMICS. AN IMPRESSIVE BODY OF WORK THAT COVERS THE ENTIRETY OF THE SANDMAN SERIES AND BEYOND, THIS COLLECTION DISPLAYS AN IMPRESSIVE GALLERY OF STRIKING IMAGES CREATED USING A COMBINATION OF PAINTING, PHOTOGRAPHY, SCULPTURE AND COMPUTER MANIPULATION. THIS BOOK ALSO FEATURES AN ALL-NEW, EIGHT-PAGE SANDMAN STORY AND COMMENTARY ON THE COVERS FROM MCKEAN AND SANDMAN CREATOR NEIL GAIMAN.

ONE OF THE MOST INFLUENTIAL COMIC CREATIONS OF THE LAST DECADE.

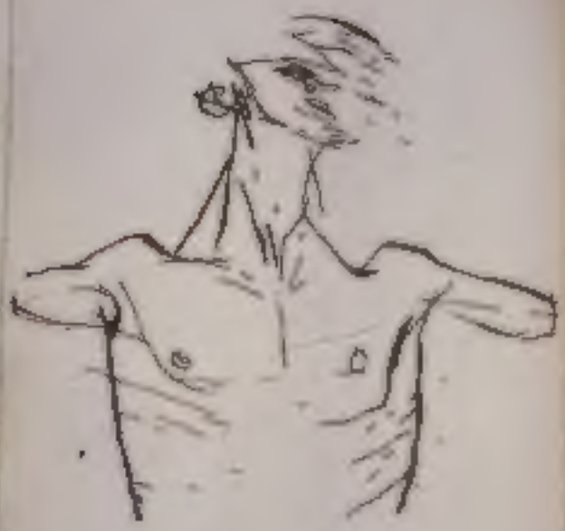
PETER LYLE
THE FACT

[illegible] MCKEAN'S SCULPTURALLY [illegible] STORIES HAVE [illegible] THE [illegible] OF THE COMIC BOOK [illegible] AND THIS COVERS [illegible] ALWAYS STOLEN [illegible] MORE SET TIME [illegible] THAN THE CURRENT 'ARTISTE DU JOUR' OF THE COMIC BOOK CROWD. WHAT'S COLLECTED HERE PRESENTS A SINGULAR VIEW OF A VERY TALENTED MAN WHOSE FINISHED WORK, AT LEAST ONE GATHERS FROM THE COMMENTARIES, IS A MIX OF CAREFUL CONSIDERATION AND [illegible] ACCIDENT.

[illegible]
FANTASY & SCIENCE FICTION

[illegible] OF THE [illegible] [illegible] THE [illegible] COMIC. HERE, THE [illegible] INTERLUDE.

DOMINIC WELLS
TIME OUT



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